

R N° 180005

MONTEVIDEO
Expedición al Exterior

DOWNTOWN

32 EAST

51 ST

Street

NEW YORK

N.Y.



Information regarding sales transactions,
is for obtaining written permission
haser involved. If it cannot be
able search whether an artist or
be assumed that the information
is after the date of sale.

AFK

SHELBURNE



MUSEUM

INCORPORATED

Founded in 1917 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

05482

May 22, 1967

Office of the Director

Shelburne 985-1344
Area Code 802

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York, New York

Dear Mrs. Halpert:

Enjoyed seeing you while in New York around May 1st, and thank you for your hospitality while in your company. Do hope you will be able to come to Shelburne for our annual meeting.

As you know, we were delighted when you originally agreed to participate as an instructor in teaching our course in American Art and Design: The Folk Art Tradition. You indicated to me while in New York that you might not be able to devote a week to such instruction because of your health. Naturally your first concern should be to yourself. You also said that you would let me know shortly of your decision.

Since I did not hear from you and it is my duty to make sure that we have a full schedule of instructors for each week of the course, I contacted Mr. Herbert Hemphill of The Museum of Early American Folk Arts. He has consented to teach two weeks. In other words, Mr. Hemphill is willing to take one of the weeks, either July 24 through July 28, or July 21 through August 4, which you might have selected, in addition to a week assigned to him. Of course, we would like to have you remain as part of the program, but because of the doubt which you expressed to me as to being able to participate, please feel free to do exactly as you wish without feeling any obligation to us. But because of the immediacy of the pending program, I must have an immediate answer. I am sure that you will understand the reasoning behind this request.

Give my best wishes to Natalie and I hope that you are feeling better. With my kindest wishes,

Sincerely yours,

Bradley Smith
Ass't. to the Director

BS/f

APPR
May 22, 1967

Johnson Wax Collection - "Art U.S.A."
c/o Mr. John Brown - Jason Gallery
23 West 56th Street
New York, New York 10019

Gentlemen:

Several weeks ago we received a request from Miss Nancy Schwartz of Spencer A. Samuels for current valuations on 5 paintings which were purchased from this Gallery by an earlier agent for your firm. The artists are Charles Sheeler, Georgia O'Keeffe, Stuart Davis, Abraham Rattner and Ben Shahn.

As we consider such information PRIVATE - to be directed either to the original purchaser or his agent or preferably the Art Dealers Association - we have not honored the request from Spencer A. Samuels, the name carried on the letterhead which bore Miss Schwartz's request.

We would, of course, be glad to supply the information indicating considerable increases in the market value of each painting listed, but we will not do so until we obtain a direct request from your organization or from an agent you will specify.

Please let us know your wishes in the matter, as we always try to be cooperative, but with what is going on in the art world today, we have learned to be discreet and, in this case - as well - are acting accordingly.

Sincerely yours,

EGH/tm

copy of letter to Parker Bernet (June 9)
forwarded to above

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nothing information regarding sales transactions,
are responsible for obtaining written permission
artist and purchaser involved. If it cannot be
after a reasonable search whether an artist or
living, it can be assumed that the information
about 60 years after the date of sale.



Research

Education

Patient
Care



American Cancer Society, New York City Division, Inc.

44 East 53rd Street, New York, N. Y. 10022 • PLaza 9-3500

May 24, 1967

Miss Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Halpert:

I would be very happy to look at the Demuth paintings but I must emphasize again that my work with the Stieglitz papers was done over ten years ago, and my recollection of specific detail is hazy to the point of complete fog.

Perhaps I could come over about 1 o'clock next Wednesday or Thursday. I shall telephone you before hand to see if it is convenient for you.

Thank you for remembering my visit to your gallery.

Sincerely,

James C. Shields
Associate Director of
Education

JCS:zf

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May 13, 1967

Mr. Thomas Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Tom:

The loot is enclosed and again I want to thank you for your kind cooperation.

You will be interested in the fact that a short while ago Mr. and Mrs. Watson Powell and Mr. Harper were in. The former purchased a George Morris painting for his company and told me in great detail that you designed his very contemporary new home, a photograph (in color) of which he showed me. He also spoke with great enthusiasm about the Storrs and Zorach sculptures which you have acquired by getting handouts.

When I spoke of my admiration and affection for you, he agreed that Des Moines has the best Museum Director in the country. So - go on playing the part.

How about coming to New York to cheer up this poor hard-working childless widow? It is always a joy to see you.

With fond regards to you and yours,

EGH/tm

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May 11, 1967

Professor Herschel B. Chipp
Department of Art
University of California
Berkeley, California 94720

Dear Professor Chipp:

Because your letter was misaddressed to our old quarters on 51st Street and my name was misspelled (please note above) it did not reach me until this morning.

Although we have work by Hartley in our inventory, we do not represent his estate. As a matter of fact, I don't believe anyone does.

In connection with Marin, I would suggest that you address your request directly to his son, John Marin Jr. at 945 Fifth Avenue, New York City 10028.

Sincerely yours,

EGH/tm

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE NEW YORK 28, N. Y.
ENRIGHT 8-5110

May 15, 1967

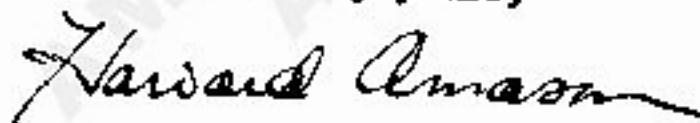
Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

My apologies for not having written you sooner, but I am in the throes of a book on modern art and everything has gone by the board for the last several months. I hope to finish this in the next few months and shall then be appearing in public again.

Elinor and I look forward very much to visiting you.

Sincerely yours,



H. H. Arnason
Vice President for
Art Administration

HHA/see
Dictated by Mr. Arnason and signed in
his absence.

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE LIBRARY OF CONGRESS

WASHINGTON 25, D. C.

PROCESSING DEPARTMENT
EXCHANGE AND GIFT DIVISION

May 27, 1966
Refer to: AG

Downtown Gallery
465 Park Avenue
New York, N. Y.

Gentlemen:

The publication noted below is needed for the collections of the Library of Congress. Would it be possible for you to present a copy to the Library? The enclosed mailing label, with your name as donor indicated on the package, will bring it to us through the mail, post-free.

If the publication is not available, we should appreciate a reply to that effect. We shall be most grateful for such cooperation as you can give.

Sincerely yours,

Jennings Wood
Jennings Wood

Chief, Exchange and Gift Division

Brown (Ernest) and Phillips, London.

Six decades of American art, exhibition, in association with the Downtown Gallery, New York. With introductions by John I. H. Baur and Bryan Robertson. 14 July to 18 August 1965. London, 1965.

63 p. illus.

1. Art, American. 2. Painters, American.

I. Robertson, Bryan. II. Baur, John Ireland Howe, 1909- III. New York (City) | Downtown Gallery. IV. Title.

MiDA

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E+G
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for your new apartment — and
a remembrance of Dec. 3 — which
is on the chain part — please
you are too busy to look.

Keep well — my Edith — know
I think of you much — good
warm thoughts of pleasant
fruitful years of friendship

Allen

May 17, 1967

no one depends upon the collector as well as the collector depends upon the collector. It is not a question of whether they should or should not be specific in their judgment as to whether they should or should not be specific in their judgment. This is really one of the most vital problems in the current art world and the tremendous interest in the American field, both here and abroad.

May 26, 1967

Mr. William D. Paul Jr.
The University of Georgia
Department of Art
Athens, Georgia 30601

Sincerely yours,

Dear Mr. Paul:

Please accept my apologies once again - this time for the long delay in answering your charming letter.

This has been the most hectic period of my Gallery life, with the continuous projects handed to me, including a number of scholars or students who are writing their respective theses and spend days in the Gallery not only going through our record books but also plying me with questions. I have been forced to eliminate this activity as I have many other responsibilities and therefore arranged with the Archives of American Art stationed in Detroit to spend several weeks here microfilming all our photograph and scrap-books by each artist on our current roster and those whom we had transferred many years ago. The Archives have established a New York office where all this material will be accessible and consequently I will be free to attend to my own business in the future.

I am very flattered with your request for an exhibition of my private collection. Much as I would like to cooperate with you at last, it would be bad taste on my part to advertise my name rather than those of the artists. I would be delighted to have you choose from our large collection of paintings and sculpture as well as drawings and prints, including examples owned by me privately or by the Gallery and, of course, by the artists or the estates of those who are deceased. It would actually comprise the same cross-section that you suggest but without my name attached there will be no criticism of me or of the University of Georgia for honoring me as an individual. In other words, if you use a different title for the show - "Modern Art in America: 1903-1967" or "The Downtown Gallery Roster" and use my name in small type below - this will solve the problem. I am sure that you and your "patron" can work out some appropriate idea and I can assure you that I will be delighted to offer you the "cream of the crop".

Also, in an earlier letter you referred to the University of Delaware plan of working out a project to help preserve works of art in packing and transportation. I would like to have your permission to write to the University and suggest that the dealers also be involved in this project as it is of equal interest to us - who are responsible to the artist and the estate for the preservation of the works of art they

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PLATES TO BE REPRODUCED IN THE SHELBURNE MUSEUM ISSUE

Jay Jacobs Article

Weather vanes - TOTE, locomotive, primitive rooster
color - aerial view of grounds
color - The Quilt Room
color - Prentiss House Parlor
color - Luce's Livery sign
color - Vergennes School
Fire Equipment sign
Mariner's Compass Quilt

Edith Halpert Article

color - Ballroom of Stagecoach Inn with large eagle etc.
color - Mrs. Webb seated in General Store
color - Duck decoy (1)
color - Stencil House Parlor
Justice - wood figure
Schimmel eagle

Stuart Preston Article

color - 5 paintings from the Havemeyer Collection
Rembrandt, Goya, Manet, Marshall, Cassatt
interior and exterior of Memorial Building

EXH OUT

May 11, 1967

Mr. William Lane
Haiman Street
Lynnberg, Massachusetts

Dear Mr. Lane:

A prophet is without honor in his own country, and this is certainly true of Arthur Dove and his home town of Geneva, New York. The Geneva Historical Society and Hobart College are seeking to correct this situation by organizing and jointly sponsoring a small exhibit of Dove's works for a two-week period beginning October 15th. We have been able to secure some interesting material for the exhibit. Dove's brother, Paul, still lives in town and has some paintings as well as some very early drawings, illustrations and watercolors which are quite interesting. There are a few other paintings in Geneva and some things like Christmas cards which Dove painted and sent to friends and relatives here in town. The Downtown Gallery, the Rochester Memorial Art Gallery, the Munson-Williams-Proctor Museum in Utica and the White Gallery at Cornell, from both their own and the Kramer collection, have agreed to lend us works for this exhibition.

Your collection of Dove's works is certainly significant and indicates an appreciation which might be open to our little venture. We wondered whether you might be willing to loan us several paintings to fill out our exhibit. I am especially interested in Sunrise I, 1937, Summer 1935, and That Red One, 1944. It is hard to decide among all the very good ones that you have, but we do not want to press your appreciation too far and our resources are limited.

The exhibit will be housed in a new, completely fireproof wing of the Historical Society and will be guarded as well as insured. The dates for the exhibit are October 15th through 29th.

I will look forward to hearing from you and hope that you will be able to respond to our request.

Sincerely yours,

Richard Manzmann (Rev.)
Chairman, Exhibitions Committee
Geneva Historical Society

rm/al

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May 31, 1967

Mr. Richard A. Madigan
~~Amos Garter Museum~~
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Dear Dick:

This long weekend - with another day to go - has really served as a boon and I can now (at 8 p.m.) start on my dictation almost in a relaxed state. It is such a treat to get away from all the Gallery telephones and the stream of visitors, many of whom come merely for information. Everyone seems to be writing a thesis on one of the artists connected with this Gallery and rather than refer to existing catalogs and other available data they spend hours and hours here asking me a prepared list of questions. Before I am through I practically complete the thesis for them. Now I have prepared a form letter and have arranged with the Archives of American Art to have duplicate sets of microfilms in their New York office, where these poor students will have to fend for themselves.

However, I am looking forward to June 6th, when two real pros will pay me a visit, which I know I will enjoy immensely.

Many thanks for the dinner invitation. My calendar indicates that I have committed myself to a party at 9:30 that evening, but perhaps - if I can't get out of it - you and Mitch might enjoy this party, which is at the home of two very charming collectors. In any event, we can make the decision after you arrive. I look forward to seeing you both.

Best regards,

EQH/tm

P.S. I just noted the dinner was for Monday evening rather than Tuesday and I am free that night.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 22, 1967

Mr. Ferdinand Eckhardt, Director
The Winnipeg Art Gallery
Civic Auditorium
Winnipeg 1, Manitoba, Canada

Dear Mr. Eckhardt:

Thank you for your letter.

I am pleased that our consignments arrived in good condition, particularly these days when so much damage occurs in connection with various exhibitions. And, of course, I am delighted that you are pleased with the loans and wish that it were possible for me to see these in conjunction with the various other sculptures and paintings which comprise the exhibition.

Meanwhile, I would be most grateful for a few catalogs if you can spare them. These, no doubt, will indicate the closing date of the show, which - if late enough - I might be able to attend. It will be good to see you again.

Best wishes for success.

Sincerely yours,

EGH/tm

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Appraisal

May 26, 1967

Mr. M. B. Kaplansky
R. R. 1
Kleinburg, Ontario, Canada

Dear Kip:

No, this is not tit for tat. I am referring to the long delay in acknowledging your request and supplying the figures you wanted.

Between the bookkeeper, who comes in sporadically and goes away frequently for a week or more at a time, and a temporary clerk who has a habit of accumulating papers on his desk, I find myself apologising consistently for my tardy replies, always in relation to communications which require reference to our records. And so, I hope you will forgive me.

9/59	Rattner	MENEMSHA PORT, 1943	Oil	21x15	1500.	3000.-
"	Marin	EASTPORT MAINE, 1933	W.C.		1500.	4000.-
12/61	Weber	MULTIPLE PORTRAIT, 1956	Gouache	17 1/2 x 22 1/2	2750	5000.-
6/59	O'Keeffe	SUNFLOWER, 1940	Oil	12x10	800.	3000.-
4/62	Teeng Yu-Ho	UP TO THE SUMMIT, 1961	Dist	24x24	500.	700.-

Sincerely yours,

EGH/ta

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

GW

GOLDEN WEST SAVINGS

AND LOAN ASSOCIATION - 1632 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 - TELEPHONE 454-3947

May 25, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

What disappointing news in your last letter -- a surprise visit that didn't come off. Why is it that we career women often must put business before pleasure? One interpretation of the rest of your letter might be that your trip to California was merely postponed until this summer. We certainly hope that is the case and that you will be meeting our children soon.

I have enclosed our check for \$2500 in payment for "Every Knee Must Bend." I believe that wipes the slate clean and we can start all over again with more acquisitions.

The dimensions of the sculpture for which we would like a turntable base are: Base - 6" diameter; height - 14". Thank you very much for your trouble.

Tseng Yu-Ho sent us a catalog from Germany. It's marvelous to see the Golden West murals written in German.

We really hope that you will be coming out soon, Edith. I want you to meet our children and we would love to have an unhurried visit.

Fondly,

Marion

(Mrs.) Marion O. Sandler
Senior Vice President

MOS:bfs

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Montevideo, 30 de Mayo de 1967

DOWNTOWN Gallery

Muy Señor mío:

Ofrezco a su prestigiosa y distinguida Galería de Arte,
un óleo del gran pintor Uruguayo Pedro Figari
(pintado sobre madera) medidas: mt. Largo 0.42 x
0.28 1/2 de ancho.

Se titula "Lavanderas"

El precio U\$ S. 6.000.- o lo equiva
lente en dinero Uruguayo a la cotización del mercado Uruguayo.

A la espera de una favorable y rápida respuesta
mejo escribo a la brevedad posible a Miguel Tufano,
calle Dr. Luis P. Lengua 1577 apto 5º Montevideo,
República Oriental del Uruguay.

Pido disculpa, por la molestia que le pueda
ocasionar esta carta, por distraerle a Ud. tiempo.

Aprovecho la oportunidad para saludar
a Ud. con la más alta consideración.

S. S. S.

Miguel Tufano

Miguel Tufano

Donee's Name: National Gallery
Address: Washington, D. C.

Date of gift or proposed gift: Spring or Summer, 1967

Name of work: "The Sea #3"

Artist: John Marin

From whom purchased: The Downtown Gallery, Inc.
City (if not New York):

When purchased: October, 1953.

Purchase price:

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 8-3/4 inches; width 10-1/4 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "Marin 40"

Face (underline two): Upper, lower, right, left, center,
other

Reverse (Describe): None

Quote, describe, and state location of any other inscription:
None

For Sculpture, Cast No. _____, Edition Size _____

Condition: Perfect

*Former Owners: (Dealers and collectors) Edith Halpert

*Exhibitions: None

*References in Publications (Books, Magazine Articles, Exhibition Catalogues, etc.)

Note: If space is insufficient, please supply information on additional page

Appraised - 3000 5/13/67

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May 22, 1967

Mr. Charles Nagel, Director
National Portrait Gallery
Smithsonian Institution
F Street at 8th N. W.
Washington, D. C. 20560

Dear Charles:

No doubt I will see you this week at the opening of the Wright exhibition, which I expect to attend.

I may take this opportunity to bring you some of the photographs of portraits referred to in my previous correspondence. Also, I can get a better understanding of what you have in mind when we discuss the matter.

I look forward to our meeting.

Best regards.

As ever,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CONCORDIA
SEWARD, NEBRASKA
68434



TEACHERS COLLEGE
800 NORTH COLUMBIA AVENUE

KOENIG ART GALLERY

May 16, 1967

Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Today I received word from Mr. Charles Johnson of W. S. Budworth and Son that, upon opening the crates containing the Rattner paintings, a small puncture was discovered in the canvas of "Three Figures."

When we received the work, we checked for obvious damage but we did not check carefully enough to notice a very small puncture. I am not aware of this damage having occurred while the painting was in our care.

Please contact me should you feel that any further action is necessary in the matter.

Sincerely yours,

Richard Wiegmann
Richard Wiegmann

cc - Mr. Charles W. Johnson
W. S. Budworth and Son, Inc.

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3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PL 8-1933

May 24, 1967

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Just a note to let you know that we are looking forward to seeing you on Tuesday, June 6 at 10:30.

After we hung up, we wondered why we hadn't checked to see if it would be possible for you to have dinner with us on Monday evening. If you are free, please keep that day open.

All best wishes.

Cordially,

Rich
Richard A. Madigan

RAM:gk

sent in 14 E M

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May 22, 1967

Mr. Richard Wiegmann
Koenig Art Gallery
Concordia Teachers College
800 North Columbia Avenue
Seward, Nebraska 68434

Dear Mr. Wiegmann:

Thank you for your letter.

Since we checked each outgoing painting very carefully, we know that the Rattner painting, THREE FIGURES, left the Gallery in mint condition.

When we checked in the items returned from you, we found that the painting referred to had a small puncture right through the canvas and listed this fact on the Budworth receipt.

Unlike the past (many years) when such problems did not arise, we have had similar experiences since 1960, based on the fact that there are more works of art sent out on exhibition as well as the fact that on many occasions these travel to two, three and more museums before being returned to the lenders. It seems that the current personnel in the various institutions are less concerned about works of art and, in repacking, often are sufficiently careless because some form of damage frequently occurs. This has become prevalent throughout the country, as you will no doubt learn from other organizations and presents a problem of obtaining loans from private collectors, etc.

In this instance the damage is not very serious, but of course has to be repaired. Therefore, I would suggest that you communicate with your insurance broker, who will in turn request that we obtain an estimate from our conservator for the cost involved for the work required. Won't you please attend to this matter so that we may have the painting repaired and available for further exhibition here and elsewhere as well as for sale.

Many thanks for your cooperation.

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND D STREETS, NW.
WASHINGTON, D. C.

May 31, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

My dear Edith:

Just a note to thank you for the "art book" -- it is great. I love the frog in the lily pond and his comment "What's all this about Monet?".

I am sorry that you had that terrible flight back. Hope you had a chance to check and add to the folk art list I gave you. I plan to be in town some time this month but do not know the exact date yet. I will let you know for sure when I know the time.

I look forward to my visit to Newtown and will brush up on my cooking.

Love,

Don

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

May 18, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thanks for your letter of May 2. I am late in answering because I work only two days a week and am swamped with unfinished business.

I did see much of John Storrs's print production when we returned to the gallery after the Ardon opening at Marlborough-Gerson. Since we particularly need earlier American woodcuts I would be most interested in Grain of Wood (\$100.00) and The Wind (\$80.00). If you would have the prints sent to us along with a bill (signed by a gallery member) we would appreciate it.

Hope to get to New York soon and see you. Best regards.

Yours sincerely,



Jacob Kainen
Consultant
Prints and Drawings

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May 22, 1967

Mr. Archibald McLeod, Chairman
Theatre Department
Southern Illinois University
Carbondale, Illinois

Dear Mr. McLeod:

At long last, the photographs were made and delivered to us. These are now enclosed for your consideration together with the price list.

If you would like to have any one or more sent to you on approval so that you may have a chance to see the original paintings, we will be glad to send them on without any obligation on your part other than the charges involved in packing, shipping and insurance.

I look forward to hearing from you shortly. I trust that you will understand the unusual circumstances which caused the delay.

Sincerely yours,

EGH/tm

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May 26, 1967

Mr. Charles Nagel, Director
National Portrait Gallery
Smithsonian Institution
F Street at 8th N. W.
Washington, D. C. 20560

Dear Charles:

It was a treat to see you during my visit in Washington.

Do let me know sufficiently in advance of your plans to visit the Gallery so that I may be on hand and may also have specific paintings or sculptures which this Gallery or I personally own removed from the warehouse and brought here so that you may see the originals. I have several travel commitments within the next month after which we close for the two summer months - July and August - and therefore would very much like to get at least three or four days notice in advance of your visit.

When I returned - 2½ hours late, an experience I have had consistently during the past year despite regular checking with the airlines, which are now specializing in misinformation - I found two additional photographs sent to me from Avnet's office, which I saw and thought would be interesting additions to your show. The two drawings are listed below.

Joseph Stella PORTRAIT OF EZRA POUND, c.1922 14" h x 12" w.

John Copley BENJAMIN FRANKLIN (title incomplete) 13" h x
17½" w.

Since you are bringing in the photographs I left with you so that I may return some to the lenders as I promised plus those from our collection, I thought I would hold these as well until you go over the entire group and make your decision. And so, I look forward to seeing you soon. Best regards to you and Mrs. N.

Sincerely yours,

EGB/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 25, 1967

Mr. Konrad G. Kuchel
The American Federation of Arts
41 East 65th Street
New York 10021

Dear Mr. Kuchel,

Charles Sheeler's *SPRING INTERIOR*, 1927, is in the collection
of William M. Lane, and I would suggest you contact him
directly. His address is:
Holman Street
Lynnburg, Massachusetts.

Sincerely yours,

Howard Rose

May 31, 1967

Mr. Gilbert S. Edelson
Rosenman Colin Kaye Petschek Freund & Hall
575 Madison Avenue
New York, New York 10022

Dear Mr. Edelson:

Miss Joy Weber just called me in reference to the Winton matter. Her Mother, Mrs. Max Weber, is in the hospital, where she has been under treatment for more than a month and I really have to complete the payment to her immediately.

After all, Winton has had sufficient time to raise the money, particularly so since he had been paid in full for the painting and we have been waiting for almost two years.

Won't you let me know what can be done with no further loss of time. I shall be most grateful to you.

Sincerely yours,

EGH/tm

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May 22, 1967

Mr. Robert W. Schlageter
Associate Director
Ackland Art Center
University of North Carolina
Chapel Hill, North Carolina 27514

Dear Mr. Schlageter:

Indeed, I will be glad to see you and Dr. Sloane when you are ready to select the exhibition planned for Ackland and Princeton - and appreciate your offer to spend several days to attend to the many details involved in listing, etc. after the works are chosen. Do let me know sufficiently in advance as I have several commitments for lectures and want to be available for any help that I can offer.

Best regards.

Sincerely yours,

EGH/tm

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May 13, 1967

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

Thank you for your letter, the photograph and the clippings. We are happy to have this complete record for our files, which incidentally, are now being microfilmed by the Archives of American Art.

While the artist will, of course, be disappointed that a purchase was not made during the long tour, I am pleased that the exhibition served a needed purpose in enlarging the horizon for the students.

I can't recall whether Budworth reported that the large painting, *THREE FIGURES*, 1964, was damaged either in the repacking or in transit. We have asked our conservator to examine the painting and to advise us of the charges involved in making the repair. Meanwhile, may I suggest that you notify your insurance broker so that he may be alerted and of course we will send the estimate as soon as we obtain it. It is always difficult when an exhibition travels to several institutions to ascertain where the damage occurred, but no doubt the three institutions shared all the expenses and are covered under their floater.

I hope your plans in the near future will include another trip to New York. It will be nice to see you.

Sincerely yours,

BOH/tm

May 18, 1967

Mr. Lee Adler
168 Clinton Street
Brooklyn Heights, N.Y. 11201

Dear Mr. Adler:

Mrs. Halpert was most pleased that you took the time and trouble to send the stats of the reviews of your show. I know they gave her pleasure.

These are herewith returned to you as I'm sure you will want them for your files.

As you probably know, Mrs. Halpert has not been well and this fact, coupled with the numerous museum personnel who have been visiting here in connection with one or another upcoming exhibition involving our artists, has made it impossible thus far for her to visit the Salpeter Gallery - even as close by as it is.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

May 15, 1967

Mr. Jacob Schulman
97 North Main Street
Gloversville, New York

Dear Jack:

A short time ago I received a letter from James J. Riley, Director of The Anchorage Galleries in Syracuse. In this letter, he stated that he was opening a branch in the "lovely and well-to-do resort town of Skaneateles, New York" and he would like to have a "truly stupendous exhibit". He asked specifically for work by Ben Shahn, Charles Sheeler and Abraham Rattner and ended with the statement which follows: "...any of Shahn's drawings would sell very well among our Jewish clientele (his spelling). Since most of the transient population of about 6000 are from the suburban New York area, the exposure is very good."

I was too busy to answer his letter, but in any event would very much like to know whether you have had contact with him and would recommend that I send some prints by the two Jewish artists as we have none by the third, who was a goi. I am sending him an apology at this moment - or rather I meant to, but will wait until you have had a chance to answer my note.

I miss you and hope that you will be in in the near future now that the season is coming to an end (thank Heavens).

With best regards,

As ever,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 24, 1967

Mr. Robert Aichele
1150 Ranchero Way #36
San Jose, California

Dear Mr. Aichele:

As I advised you quite some time ago, we not only had difficulty obtaining photographs of Stuart Davis paintings but also the widow has been loath to release for sale any of the paintings we had on the premises, with permission only to use them for exhibition purposes. However, I finally convinced her to agree to sell one each of three periods. Photographs of these are now enclosed together with biographical notes. Her prices are listed below.

Sincerely yours,

EGH/tm

BROWN STILL LIFE	\$25,000.
ELECTRIC BULBS, NEW MEXICO	4,500.
PLAN #2	5,000.

THE WINNIPEG ART GALLERY

CIVIC AUDITORIUM / WINNIPEG 1, MANITOBA / 942-2483

May 16, 1967

CENTENNIAL EXHIBITIONS PRESENTATION

GRAND PATRON

His Excellency
the Governor General of Canada
Major General GEORGE P. VANIER,
O.S.O., M.C., LL.D.

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Mrs. E. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert;

I am taking the first opportunity after the opening of the exhibition "Mother and Child" on Sunday, to write you and tell you that everything arrived safely.

The works contributed by you are adding considerable beauty to the show. Both the Zorachs look marvellous and are enjoyed by all the visitors, along with the pictures.

I only wish that you would be able to see it. May I send you a catalogue under separate cover? Should you want any more, please do let me know, and I will forward them immediately.

With renewed thanks for your great generosity and co-operation, I remain,

Sincerely yours,

Ferdinand Eckhardt
Director

sb

HONORARY PATRONS

HON. LESTER B. PEARSON,
Prime Minister of Canada

HON. W. WALTON BUTTERWORTH,
U.S. Ambassador to Canada

HON. JUDY LaMARSH,
Secretary of State

HON. R. S. BOWLES, Q.C.,
Lieutenant Governor of Manitoba

HON. DUFF ROBLIN,
Premier of Manitoba

JACK WILLIS,
Chairman, Metropolitan Corporation
of Greater Winnipeg

His Worship, MAYOR STEPHEN JUBA
Winnipeg

His Worship, MAYOR J. P. GUAY,
St. Boniface

DR. JEAN S. BOGGS,
Director, National Gallery of Canada

RENE d'HARNOUCOURT,
Director, Museum of Modern Art, N.Y.

MRS. JOHN DAVID EATON

JOHN A. MacAULAY, Q.C.

FREDERICK MENDEL

T. M. MESSER,
Director, Guggenheim Museum, N.Y.

MRS. JAMES A. RICHARDSON

SAMUEL J. ZACKS

President — GEORGE AITKEN, F.C.A.

Director — FERDINAND ECKHARDT, PhD.

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Security — R. T. TAFT

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91
DESIGN
POL
NH

DESIGN ASSOCIATES *Gallery International*

SUITE 102 KIAN GWAN BLDG., 283 SURIWONGSE RD., P.O. BOX 2309, BANGKOK, THAILAND, PHONE 34385

May 22, 1967

The Downtown Gallery,
465 Park Avenue
New York, New York 10022
U. S. A.

Attention: Mrs. Edith Gregor Halpert, President

Gentlemen:

This is a note to introduce ourselves and at the same time to inform you of the opening of the newly formed Design Associates Gallery International here in Bangkok, Thailand.

The Gallery is wholly American owned and is under the management of Miss Ila J. Broughton, also an American, who has established an excellent reputation over the past four years in Thailand as an interior designer and artist. It will stock, exhibit, and sell drawings, paintings, selected handcraft items, antiques and sculpture which originate in Indonesia, Laos, Korea, Vietnam and Thailand.

Enclosed is a tearsheet from Standard International magazine containing an article about the Gallery.

If you should wish to have sample photographs of some of our offerings, we shall be pleased to send them without obligation.

Also, in the event that your buyers pass through Bangkok, we would be glad to have them visit our Gallery.

Very truly yours,

Paul F. Scholla

Paul F. Scholla
Director

Enclosure.

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May 13, 1967

Mr. Donald A. Burrows, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth, Texas

Dear Mr. Burrows:

Thank you for your letter and forgive me for this late acknowledgment. Our current exhibition has broken our attendance records and I could not find a moment to take care of the accumulated correspondence.

Enclosed please find a catalog of the Storrs exhibition. The names of all the artists on our roster are listed on the last page. Some of these are represented in your collection - as indicated in the catalog I received, thanks to you. I was pleased to see reproductions of the Kuniyoshi drawing and the paintings by Sheeler, Shahn and O'Keeffe and hope that there will be more in the future when you will have had an opportunity to see the work of the other artists we represent.

As we now have your name on our mailing list, you will regularly receive catalogs of our exhibitions and I hope that I will have the pleasure of seeing you here before the Gallery closes for the two summer months (July and August).

Sincerely yours,

EGH/tm

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3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 8-19113

May 12, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

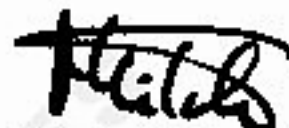
This is a somewhat belated note of thanks for the time we had to visit last week, and an invitation for you to come visit us in Fort Worth.

As you gathered from our conversation, we feel it is time for us to start moving in the museum as far as our program for the future is concerned. This means, of course, growth into the general field of American art, and the opportunities which will be open to us once this concept had been made a part of the museum philosophy. I am sure there is no one who can give us better advice in these matters than yourself, and I would like to repeat my invitation of last week for you to come out to Fort Worth. I of course want to have Mrs. Johnson at hand when you are here, and as she is planning a European excursion along with family summer vacations, I wonder if you could arrange a visit around the 13th or 14th of June. This would see us all present in Fort Worth, with a chance to talk about these important matters.

Dick Madigan and I will be in the East for the museum meetings in Toronto, and could come down to New York about the 5th or 6th to complete our arrangements for the folk art exhibit. If this date is convenient for you would you let us know? We could also at that time make final arrangements for your visit to Texas.

All good wishes to you.

Sincerely,



Mitchell A. Wilder
Director

MAW:vw

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is that of the artist or purchaser who is deceased.

hus

DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES, IOWA 50312 277-6408

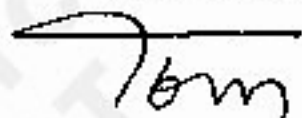
May 15, 1967

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you very much for the check received today but more especially for the encouraging and complimentary comments. They came at a good time, we all have our times of bewilderment and frustration. I shall certainly come to New York and return the favor at the earliest possible moment.

Sincerely,



Thomas S. Tibbs
Director

TST/go

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert

-2-

May 29, 1967

BLUE THROATED VULTURE-1962/watercolor

BICYCLE ACT-1950/drawing

HOMAGE TO HELION-1959/watercolor, ink and gold leaf

DRAWING FOR MURAL-WAST THOU THERE-1964/brush drawing
in four colors

I am now beginning work on the catalog which I hope will
be a credit to Mr. Shahn, to you, and to our Museum.

Again, my heartfelt thanks,

Very sincerely yours,

William Hesthal

William Hesthal
Curator

WH/sa

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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③
been dreadful weather. The winter -
raining season here - was so cold - so
damp. I had one of the worse colds
I have ever had - it left me with
red marks on the tip of my nose
which I certainly do not like. The
Arab houses in Ein Hod are very
poorly built - the rain comes through
into the walls - the floors are tile.
So no matter how many electric
stoves I had going it was not enough
to really warm the place.

Rita's mother-in-law and her sister
Mrs. Falk - came here to Israel for a
dedication of a new building - known
to their father Paul Baerwald School of
Social Welfare - It is now part of
the Hebrew University. I went to
Jerusalem for it - a three day
seminar before the dedication. At the
same time - the Tishon's African

May 15, 1967

Mr. Richard A. Madigan
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76101

Dear Dick:

I agree that your visit was short, but we did have some serious talk and some fun as well and I enjoyed seeing you-all.

Naturally, I am delighted that you, Mrs. Johnson and Mitch agree on the suggestion I made regarding the Folk Art exhibition. However, since we are committed to two shows of this material (not necessarily identical) the timing is most important and I sincerely hope that your plans are for the Fall of 1967 as both the other plans are for April 1968. As you know, we have a complete record of not only the paintings and sculptures we still have in our possession (many in the warehouse because of space shortage here) but also those in public and private collections. You have already seen some of the material, but when you and Mitch are here I can give you the entire collection, through which you can glance and make tentative selections. Actually, there are a number of very good examples in Texas and I am expecting a shipment of American Indian art very shortly, which may or may not be related. The owner was very vague, but promised to send the entire group to me and I am quite excited about the material, hoping of course that it is not only relevant but also of high quality, particularly so because it was chosen many years ago by an artist with excellent taste.

In any event, do let me know in advance of your forthcoming trip as I am involved in a couple of lectures and other outside responsibilities (was is me!) and certainly want to make sure that the three of us get together and really work out some plans well ahead of the actual exhibition dates.

It will be great fun to see you and Mitch again.

Best regards,

EGH/tm

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ARTISTS TO BE EXHIBITED
CONTEMPORARY AMERICAN DRAWINGS 1960-67

JUNE 7-AUGUST 15

BOULDER, COLORADO

SEPTEMBER 10-OCTOBER 8

ALBUQUERQUE, NEW MEXICO

Altoon, John
Bang, Thomas
Baskin, Leonard
Bauermeister, Mary
Beal, Jack
Beauchamp, Robert
Bennett, Rainey
Bischoff, Elmer
Bontecou, Lee
Breer, Robert
Brice, William
• Broderson, Morris
Broderson, Robert
Castro, Enrique
Celmins, Vija
Cremean, Robert
Darrow, Paul
Dash, Richard
Dine, Jim
Engel, Jules
Esbensen, Leonard
Fremont, Robert
Georges, Paul
Gill, James
Glarner, Fritz
Glasco, Joseph
Gottlieb, Adolph
Grausman, Philip
Graves, Morris
Guston, Phillip
Hansen, Robert
Harvey, James
Herold, Rick
Janicki, Hazel
Jones, John Paul
Kanemitsu, Matsumi
King, William
Koch, Gerd
Kranz, Kurt
Krasner, Lee
Lasarow, Marilyn
Leaf, June
Lichtenstein, Roy
Linder, Jean
Lindner, Richard
Lipchitz, Jacques

Lukin, Sven
Lytle, Richard
Marcus, Marcia
Marisol
Maryan
Mason, Alden
Mason, Maughn S.
(Computer-generated)
Meyer, Nan
Morris, Robert
Motherwell, Robert
Murray, Clark
Nauman, Bruce
Oldenburg, Claes
Oliveira, Fathan
Ossorio, Alfonso
Pearlstein, Philip
Perez, Vincent
Perlin, Bernard
Pettet, William
Poons, Larry
Rauschenberg, Robert
Robiwa, Glenn
Samaras, Lucas
Segal, George
Seuphor, Michel
• Shahn, Ben
Smith, Hassel
Smith, Vic
Stella, Frank
Strider, Marjorie
Strombotne, James
Stuck, Jack
Stussy, Jan
Suzuki, Willie
Thek, Paul
Thomas, John
Tomsic, Walter
Treiman, Joyce
Twombly, Cy
Von Huene, Stephen
Warhol, Andy
Weiner, Homer
Wesselman, Tom
Willenbecher, John
Wonner, Paul
Zver, James

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NORTH PRESBYTERIAN CHURCH

GENESEE AT LEWIS STREET

GENEVA, NEW YORK 14456

MINISTER

RICHARD L. MANZELMANN

May 11, 1967

Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

I remain grateful for those hours I spent in your gallery after Easter talking with you about Arthur Dove. Your enthusiasm is very contagious.

In the meantime I continue to locate little things around town, not many of them terribly significant, but still interesting for our somewhat unique purpose of demonstrating Dove's significance to his home town. In the process I am also collecting some information and stories which I will make an effort to put down at some point to add to the Dove record. Cornell is being very generous by lending anything that we want from their own as well as from the very wonderful Kramer Collection. Rochester and Utica will also lend their pictures. I have written to the Phillips Gallery asking for the loan of the Flour Mill because that location still exists. I have enclosed a letter to Mr. William Lane, as you suggested, and hope that he will respond favorably. I wanted to ask if I could see his collection because I will be in that part of Massachusetts in the middle of June, but hesitated to do that until I heard from him about the paintings, and because I know that he is probably besieged by such requests.

I will be in the city later on this month and will seek to make an appointment around that time in order to make a selection of some of the items we might request from you for our exhibit. By this time I know a little more what I need and can be a little more selective and intelligent about my requests. I look forward to seeing you again.

Sincerely yours,

Richard Manzelmann
Richard Manzelmann

rm/ml

P.S. I have enclosed a copy of a sermon I preached recently in which I used the story about the woman from Geneva who wanted to buy the Dove watercolor. I risked using it because the woman herself had already reported the incident to several people here in town.

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prints at a later date. We cannot manage to reach the cabinets and boxes in which the smaller items were packed, but as you will note, there are a good many paintings small in dimension as the older artists rarely painted in the current large scale.

John I.H. Baur is writing a very brief foreword.

If you will let me know in the near future when in July the show is scheduled to open, I will make reservations so that I can be at the opening. It will be a great pleasure to see you again.

With apologies again, I am

Sincerely yours,

EDITH G. HALPERT

EGH/tm

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ARTISTS
file

May 26, 1967

Mr. Vo-Dinh
706 Delaware Drive
Matamoras, Penna. 18336

Dear Mr. Vo-Dinh:

Thank you for your letter and for sending me the six color prints, all of which I found most interesting.

In reading the article you refer to, you probably noted that now that I am nearing the end of 42 years of operating this organization, I was forced to decide that I cannot possibly continue much longer and therefore have added no artists to our roster for quite a few years, as it would be unfair to them and particularly so at a time when New York City has an overwhelming number of art galleries with opportunities for artists from all parts of the country - and actually many other countries as well.

If by any chance I can find someone equipped and willing to carry on this institution in the future, I will certainly communicate with you. Meanwhile, I am sure you will understand my current position and the necessity to limit myself to our own roster.

As you requested, I am returning the enclosures to you.

Sincerely yours,

EGH/tm

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Ritz Tower

May 10, 1967

Dear Mr. Kennedy:

As I advised you yesterday, the heat situation in my apartment is far worse than it was during the past year, when I reported it consistently. The one radiator which I could manipulate semi-successfully is locked on heat, as I told you previously. This is in my bedroom.

Yesterday you stated that all the radiators would have new control knobs. It just occurred to me that, although I was advised that the plumbing and heat are the responsibility of the building, I want to make sure before this work is started that there will be no charge to me as I have no intention of paying for this building improvement and particularly so since I am leaving the apartment at the end of the month.

Many thanks for your consideration.

Sincerely yours,

(Mrs.) Edith G. Halpert

FOR/tm

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THE DOWNTOWN GALLERY

465 Park Avenue,
New York 22, N.Y.

May 20, 1965

Mr. Nicholas Brown,
The Leicester Galleries,
4 Audley Square,
London W.1.

Dear Mr. Brown,

I owe you many apologies in connection with the exhibition situation and hope that you will forgive me when you consider the unusually horrendous circumstances.

As you will note via the sticker (we did not have time to order new stationery) we are now in our new quarters. We are still surrounded by unfired paintings stacked all over the place because the racks we ordered seven weeks ago have not as yet been delivered. It was impossible to get at the paintings due to the fact that the equipment of the various workmen - electricians, carpenters, painters, etc. - was piled about and made the stacks inaccessible. We worked through several days and finally managed to reach all the paintings for the shipment. This of course was preceded by the packing at the 51st Street Gallery, thus making any previous accessibility equally impossible. To top it all, I have been incapacitated for several months and hope to have my personal situation straightened out if and when I can get away for a few days for the necessary attention. I am sorry to impose this long tale of woe on you, but I feel that an explanation is imperative.

Budworth has made several trips picking up the material and Keating now has the necessary papers for the Customs, etc. The actual shipment (by air, as suggested by Budworth because it is much less expensive) should certainly get out on Monday. In any event, you will hear of the specific date. Meanwhile we are enclosing a copy of the list made for Keating, so that you may be prepared - and you will receive the official papers as soon as Keating completes them.

The selection I think is top-notch. We were able to send our best examples since the Gallery will not be open to the public until the first week in September. We hope to get cleared up here sufficiently to transact some of the vital business the last two weeks of June before we close for the two summer months and will have our grand opening when we reopen in the Fall.

To facilitate matters, we are sending the shipment collect and will of course pay the charges for the return shipment. I sincerely hope that you will be impressed and pleased that - with few exceptions - the pictures are for sale. You may keep a number of them after the show if you so desire and I will be glad to send you some small watercolors, drawings and

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May 15, 1967

Mrs. Bruce Johnson
12600 Kilbourne Lane
Bowie, Maryland

Dear Mrs. Johnson:

Several days ago, I picked up a copy of ARTFORUM (May issue) in which I found your most interesting article on Arthur Dove.

I was rather surprised to find that no mention whatsoever was made of The Downtown Gallery and that none of the Dove Estate collages was reproduced.

We, whose function is presumably that of a commercial gallery, devote so much time to scholars - and we certainly expect a courtesy line in any publication in connection with any published thesis, foreword or article which depended to some degree on the material we had to offer - as a non-subsidized educational institution.

Because this has occurred on a number of occasions, we are now permitting the Archives of American Art staff to microfilm our books and papers so that the future scholars can carry on their reference work in Detroit.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 8-1933

May 17, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

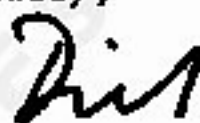
Dear Edith:

In doing some research on what is being done in museum education throughout the country, I heard about a new art-mobile concept at Illinois. They have just sent me the small brochure describing what is in the "Art Resources Traveler."

I noticed that they have a George Morris work included, and thought you might like a copy of this for your files.

All best, as ever

Cordially,



Richard A. Madigan
Director
North Texas Museums
Resources Council

RAM:gk

Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE
DEPARTMENT OF ART

May 16, 1967

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

What is the current status of our trade? Has
my MAZEPPA painting been purchased? Can you
now send me the Kuniyoshi drawing?

Sincerely,

Van
Van Deren Coke
Chairman

VDC:al

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 13, 1967

Mrs. Frederick M. Leger
1635 Suters Lane N.W.
Washington, D. C.

Dear Mrs. Leger:

In response to your letter, which I received today, I want to inform you that I would be interested in the O'Keeffe painting, but of course it would be necessary for me to see it in its present condition. Also, can you advise me under what name the purchase was originally made and the approximate date. As we store our records periodically, we would appreciate obtaining the information and also to ascertain the original purchase price. We would also like to get some idea of what you expect to obtain for the picture if you have a definite figure in mind.

In any event, I think it would be a good idea to ship it to us directly so that we will be in a much better position to discuss the matter with you either by mail or by telephone (probably the latter).

Since we handle her work and have represented her for almost 40 years, we are prepared to work with you in connection with this matter.

However, as we concentrate entirely on American art, I doubt whether we could be of much help to you in connection with the (presumably) Chinese rubbing, but I would be glad to communicate with another dealer who specializes in that field if you would send me a photograph of the latter.

I look forward to seeing the O'Keeffe and will communicate with you promptly after it reaches the Gallery.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

you so much for having made it possible that
our quest for a piece of sculpture be fruit-
ful.

Sincerely yours,



Clive F. Getty

Sculpture Gift
Committee

P.S. There is the possibility that next year's
graduating class will also decide to buy a
piece of sculpture. If they do, it is prob-
able that they will be contacting you. We
hope that you would show them the same consi-
deration and kind cooperation which you have
shown to us.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 31, 1967

Mr. Stanley Posthorn
Fortune Magazine
Time and Life Building
Rockefeller Center
New York, New York 10020

Dear Mr. Posthorn:

As we advised Mrs. McNulty, we now have the entire series of the "Singer Sewing Machine", which Shahn had withdrawn from sale some years ago and has just delivered to us in toto. On this occasion he has set a price for the entire group, which must remain as a unit. In any event, you may have them for reproduction together with the painting I own, which has been brought into the Gallery as well for pick-up.

A consignment invoice was forwarded to your office several days ago listing the insurance valuations.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Smithsonian

The Corcoran Gallery of Art

Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

May 22, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Edith
Dear Mrs. Halpert:

Enclosed please find the three photographs of the Dove lithographs which the Corcoran has just acquired.

I certainly enjoyed visiting with you in New York. Mr. Williams and I hope to get up again soon to see you.

Sincerely,

James Harithas

James Harithas
Assistant Director

May 13, 1967

Mr. Murray E. Ortof
Executive Director
University Settlement
184 Eldridge Street
New York, New York 10002

Dear Mr. Ortof:

Enclosed please find our check for \$3000. together
with our purchase invoice for the Stuart Davis
painting, TENEMENT SCENE, dated 1912.

Would you be good enough to sign one copy of our
purchase invoice and return it to the above ad-
dress so that we may have a permanent record for
our files.

Sincerely yours,

EGH/ta

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

36 + 78 1/2

#

May 24, 1967

Mrs. Stanley Pearle
6607 Basco Drive
Dallas, Texas

Dear Mrs. Pearle:

I was pleased to learn that you made the decision to acquire both paintings.

Mr. Ross mentioned that you asked for a reduction on the smaller example. Because we keep our prices at a minimum, frequently fighting with the artists or estates to achieve this, we have established (over a period of 41 years) a policy of quoting the final price and staying with it under any circumstances. When I see you in Dallas shortly, I will tell you a delightful story apropos.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Dear Edith - I am sitting in
my little car - I am in Haifa
for chaos - tank - ford - etc - it is
very warm - hot in fact - I am in a
parking lot - they have squeezed
me in so I can't get out - and
have to wait until either side
free me. Yes like New York - The
life is the same - world wide -
idea of course - much immorality
man eating man - dishonesty -
especially to a foreigner - I pay
twice as much rent as everyone
else - even my electric bill is
higher - But - !! I have chosen a way
of life - minimum needs - minimum
contact - minimum social life - Nature
as simple house keeping - and so
the life is peaceful - quite - I am
contented - It is the same as if

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

May 18, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

My dear Edith:

Thank you again for all your help concerning the Folk Art show. I will give you the final list and discuss dates, etc., with you when you are here in Washington on the 24th. I hope that you will be able to stay over the next day so that we can show you the building and the gallery for the Folk Art show as well as discuss David's idea about a consultantship to study our needs in American art between 1910 and 1950.

Your room is ready. Let me know the flight time and number and I will meet you at National airport. I believe the dinner starts at 6:30.

I was amazed at how good the "little kitchen" was--not bad at all and it was fun for all of us to be together. My aunt and uncle had such a grand time during their brief visit to New York.

See you the 24th.

Love,

Don

May 22, 1967

Metropolitan Lighting Fixture Co. Inc.
1010 Third Avenue
New York, New York 10021

Attention: Mr. Julian S. Katz

Dear Sir:

Several days ago when the Shanon Electric Company employees were installing the fixtures I purchased from you, Mr. Leo Shanon showed me an invoice which he received from you for these fixtures. He described the fixtures and said that the price was \$107.40.

Naturally I was rather shocked, since I paid for these on April 24th and have the receipted bill in my possession for the sum of \$107.40. You requested that I pay you before delivery and I made out the check in your presence and handed it to you, enclosing a separate statement regarding the cost that you had indicated.

Will you therefore be good enough to advise Shanon Electric that your invoice was sent there by mistake.

Sincerely yours,

Sincerely yours,

EOH/tw

EOH/tw. Of course I am very pleased that CAPRICH has "created a great work of interest", as we always have been in the fact that a work of art we sell through a happy man. I can assure you we will be delighted to cooperate with you the following year if and when your graduating class decides to add another sculpture to your growing collection.

rior to publishing information regarding such transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

14th. out

May 15, 1967

Sheeler

Mr. Donn Louis Young, Director
Cedar Rapids Art Center
324 Third Street S. E.
Cedar Rapids, Iowa 52401

Dear Mr. Young:

I am very pleased that you are planning to be in New York the latter part of this month.

For your information, the Gallery is closed on Monday (and of course on Sunday) and I would therefore suggest that you make your appointment with us either on the 25th or 26th of the month - that is, Thursday or Friday. Saturday is a pretty hectic day for us at the Gallery and if you can make either of the other dates, we could really be in a position to help you in making the selection of the Sheelers.

We have a complete photographic record of his work and, in view of the fact that there are so few of his paintings and drawings in our possession - as he had almost the largest ratio of sales in relation to his small production - that it would be necessary to go through the record books to ascertain what may be borrowed from institutions and private collectors as well as from the work we have on hand.

I look forward to hearing from you shortly and will arrange my time to fit in with your plans - again, preferably the 25th or 26th.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 22, 1967

Mr. Richard Madigan
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Dear Dick:

Many thanks for sending me the "Art Resources Traveler" - and referring to the George Morris. We are entering this in our record book and are grateful, as we are always eager to list all the exhibitions, etc.

I am dictating this letter in my apartment and cannot recall the exact contents of the letter I received regarding the plan Mitch mentioned in his letter, which I somehow left on my desk and just don't have the energy to take a round trip ride and open all the doors at this hour of the night. I know I was pleased to learn that he and you were coming to New York to discuss further plans regarding your exhibition and hope it will be soon so that I will have all my goodies available. I don't know what started the current deluge of requests for our artists - as I did not really expect my prophecy of the switch from the "merely temporary" to "contemporary".

I'll tell you more when you come to the Big City.

Best regards.

As ever,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

is present as the colors
are bright and bold and
it makes intriguing sounds.
He loves it and Don and
I thank you so much.

We hope your flight back
was better than the one down

May 15, 1967

Mr. William I. Homer, Chairman
Department of Art History
University of Delaware
Newark, Delaware 19711

Dear Mr. Homer:

Thank you for your letter. I too enjoyed meeting you and am glad that you were impressed with the work of Arthur Dove.

Despite the fact that both the press and the majority of museums are focussing all the attention on what is referred to in college-language as CAMP or in my language what is sensational and presumably a novelty or actually "temporary rather than contemporary", we have never had as much activity in our career as we have today in connection with the artists of our roster. Also, we average about six requests per week for material to be used by students working on an M.A. thesis. We try to be cooperative, but it is time-consuming to say the least and on some occasions when the students are left alone with the records which we have, they remove photographs or important clippings from our books, necessitating the attention of one of our employees. At the moment the Archives of American Art has several people working here, making micro-films of our records, both the photographs and clipping books as well as other material. We are working with them in the hope that they can in the future take over this educational area - as we are, after all, artists' agents and - so-called - a commercial gallery. We are not equipped to devote much time to outside activities and have no physical space for scholars to work with the material on hand. However, we will try to be of help to Mrs. Tarbell and I am writing her accordingly.

I hope that when you are next in New York you will pay us a visit.

Sincerely yours,

EOH/tm

*Copy 2
enclosed letter to Mrs. T.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF COLORADO
BOULDER, COLORADO 80302

DEPARTMENT OF FINE ARTS

JAN VON ADLMANN
CURATOR OF EXHIBITIONS

IN REPLYING PLEASE ADDRESS
FINE ARTS BUILDING 104

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

12 May, 1967

The Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

You will shortly be notified by Lahn Brothers of the time of pick-up for the drawings you have loaned us. We look forward to their arrival, and certainly appreciate your generosity.

This is to inquire whether you would be amenable to an extension of your loans, in order that the exhibition may travel from the University of New Mexico at Albuquerque to the Tampa Bay Art Center/University of Tampa, Florida. I have recently accepted the Directorship of that museum and am seeking just such excellent, large-scale shows as the American Drawings of the '60's promises to be.

I propose to open the exhibition there on or about the 28th of October and close on November 25, whereupon your loans would be shipped you directly, REA.

Please let me know at your earliest convenience if you are unable to permit this extension.

Yours very truly,

Jan von Adlmann
Jan von Adlmann
Director
Tampa Bay Art Center

JvA:mm

Ritz Tower

PARK AVENUE AT 57TH STREET

NEW YORK 22

PLAZA 8-5000

HOWARD CONNOR, JR.
GENERAL MANAGER

May 19, 1967

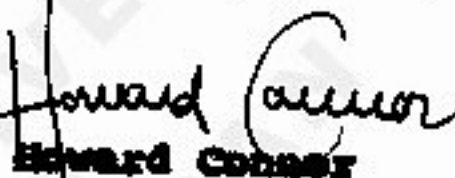
Mrs. Edith Halpert
Apt. 14-E

Dear Mrs. Halpert:

Pursuant to my telephone conversation with you, I am holding, in escrow, a check in the amount of \$2,500.00, representing a 10% down payment on your apartment 14-E.

At the closing, this check and the balance of \$22,500.00 will be paid to you.

Sincerely yours,


Howard Connor

HC:it

ACCEPTED:



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12600 Kilbourne Lane, Bowie, Maryland 20715

May 17, 1967

Mrs. Edith Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, New York 10022


Dear Mrs. Halpert,

Thank you for your letter concerning the ARTFORUM article. I am sorry that limitations of space prevented mentioning the large part the Downtown Gallery, and you personally, played in the exhibition. We hope, however, that those interested will write us for a catalog -- which will make very clear the contribution you made.

I did not include photographs of the works in your collection because I wrote, asking about using photographs of the things you were so generous in loaning us, and did not receive a direct answer to that request. Your letter of February 23, 1967, stating that "I want to make it very clear that the only reproduction privilege we can offer is for your catalog and for press reviews. Under no circumstances may these objects we are lending be used in any other form," came a few days after my request -- I took it to mean that permission was denied. If this was my misunderstanding, please accept my heartfelt apologies, and I certainly WANTED to choose things from your collection. Again, I am most grateful for your very considerable help in the project, and hope you know how very much I appreciate your efforts and generosity.

It will certainly be a great help to future scholars to have microfilms of your books and papers at the Archives of American Art -- one more contribution you have made to reputable scholarship in this important area.

Sincerely yours,


Dorothy Johnson

rior to publishing information regarding sales transactions, scholars are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 50 years after the date of sale.

EXH 2-17

May 26, 1967

Mr. Richard E. Leet, Director
Charles H. MacNider Museum
303 Second Street South East
Mason City, Iowa 50401

Dear Mr. Leet:

Much to my chagrin I discovered that the photos which were selected for your consideration had not been mailed to the MacNider Museum.

A temporary assistant tucked them in a folder and by sheer accident I came across the letter and am now writing to ascertain whether you are still interested in seeing the examples I chose originally for you, including the artists you specified - Dove, Kuniyoshi, Marin, Sheeler and Zorach.

Do let me know whether you would like to have these sent to you now that I have all the material ready for mailing. As a matter of fact, because of a sense of guilt, I added two "hot numbers" which the respective families were hoarding.

As soon as I receive word from you in the affirmative I will send the photographs via Air Mail.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

S H E L B U R N E



M U S E U M

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

05482

May 25, 1967

Office of the Director

Shelburne 985-3344

Area Code 802

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Enclosed you will find for your convenience
some guest request slips for use whenever you wish
to send any of your friends to the Museum.

Best to you and all the family, hurriedly,

Cordially,

Sterling D. Emerson

SDE/dc

Enclosure

BETTY NEEBE
THE NEW YORKER MAGAZINE

An ad for your gallery in The
New Yorker would be seen by our
art conscious readers - they're
always looking in the magazine
for what to see and buy in town.

I'll contact you soon.

Betty Neebe

5-15-67

May 18, 1967

Mr. Jan von Adlmann
Department of Fine Arts
Fine Arts Bldg. 104
University of Colorado
Boulder, Colorado 80302

Dear Mr. Adlmann,

We are glad to let you have the Shahn and Brodersen drawings
for your Tampa show; also, of course, for Albuquerque.

Congratulations on your new position.

Sincerely yours,

Howard Ross

[Encl. Lannan 5-22-67]

May 22, 1967

PROVENANCE

FEMALE ICARUS, dated 1917 Etching by John Storrs

10" w. x 13" h.

This print is one of an edition of 13. This is the only print we had.

UNTITLED Terra Cotta Polychromed by the Artist John Storrs

16" l x 7" h.

Although the artist's daughter gave us a date of c.1950's, I am quite convinced that it must be from the 30's as all the other polychromed terra cottas we had in our possession bore the 30's date.

Both of these works were also obtained from the daughter, Mrs. Monique Storrs-Booz, who brought them back from France a few months ago when she sold the estate in Chantecaille and, as you noted, were included in our current exhibition, which opened on April 18th and ends today.

for to publishing information regarding sales transactions, artists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

RICHARD P. TATAR
103 OAKLAND AVE.
GLOVERSVILLE, NEW YORK

May 25, 1967

Downtown Gallery
465 Park Avenue
New York, New York 10022

Att: Mrs. Edith Halpert

Dear Mrs. Halpert:

Just a brief note to confirm the change in our appointment with you. Mrs. Tatar and I will now be down to see you Friday, June 2 at about 1:30 P.M.

We are both looking forward to this with a great deal of anxiety inasmuch as this will be our most important acquisition.

With warmest regards, I remain

Sincerely,

Richard P. Tatar
Richard P. Tatar

RPT:rm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROBERT M. MORRIS / A.I.A. ARCHITECT

1733 YORK STREET DENVER, COLORADO 80206

TELEPHONE 388-1621

TOM E. MORRIS

26 May 1967

*PK note us - he said
only the original
ptp*

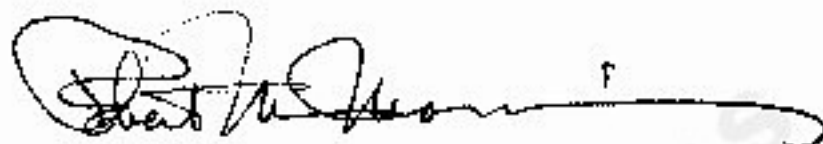
The Downtown Gallery
465 Park Avenue
N.Y., N.Y.

Gentlemen:

The Arno Press, Inc. recommended that we contact
you concerning reprints of John Marin's work.

Do you have any books with reprints of his work
in it?

Very truly yours,



Robert M. Morris, A.I.A., Architect

RMM/mej

due to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

And your lecture at Connecticut
College went well.
It was so nice to have
you stay with us and we
hope you will be down in
Louisiana soon again.
Our love to you, Janet

M. Chelmsford

3322 P STREET - WASHINGTON 7, D. C.

May 14

Dear Edith,

It was so nice of
you to give Maria her
marvellous Humpty-Dumpty.
It was an excellent choice

Ref (1/22/67) or full

May 22, 1967

Mr. E. F. Sanguinetti, Director
Utah Museum of Fine Arts
University of Utah
Salt Lake City, Utah 84112

Dear Mr. Sanguinetti:

Because we have had such a hectic period during the past few weeks, I am somewhat confused as to whether or not I missed your visit to the Gallery. Due to an accident I had some time ago, I have great difficulty in remembering names and I hope that you will forgive me for appearing so crude and that you will write to let me know. In any event, I am prepared to receive you in good style whenever you plan to pay us a visit.

Sincerely yours,

EQH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CIRCLE GALLERY

177 LAFAYETTE CIRCLE, CINCINNATI, OHIO 45220

PHONE 221-8855

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person and should not be published 50 years after the date of sale.

Dear Mr. Miller -

May 31, 1967

Thank you for the 10% discount on bill. My client is still very interested in "Decalogue" and asks me every other day if it is coming.

Can you let me know the situation on Shahr so I can tell my customer? Better yet, send me a "Decalogue".

Thanks again for your courtesy. Hope to hear from you soon with good news. Any other Shahr that you think might interest me?

Cordially -
Cynthia Blank



CEDAR RAPIDS ART CENTER 324 THIRD STREET S.E. CEDAR RAPIDS, IOWA 52401 TELEPHONE 364-3512

May 18, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert

Thank you for your note May 15, Both the 25th or 26th are quite fine with me. I will plan on meeting with you at 10 AM on the 25th unless I hear otherwise from you.

Sincerely,

Donn L. Young
Director

DLY:pl

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

May 15, 1967

Mrs. James V. Tarbell
R. D. #2, Box 347
Hookessin, Delaware

Dear Mrs. Tarbell:

In response to your letter, I can refer you to Dr. Hower, who also wrote me regarding the thesis to which you refer. No doubt he will explain our problem here in this connection. However, if you will let me know when you plan to be in New York, we will try to make some arrangements for you to see the Storrs material which we have on hand - as well as that on William Zorach, who has been with the Gallery since 1926, both as a painter and as a sculptor.

Unfortunately, the Armory Show which took place in 1913 rather than 1930, was before my time, but I would suggest that you write to Munson-Williams-Proctor Institute in Utica, which in 1963 held a "replica" of the same exhibition with a large percentage of the original material on view. No doubt the Archives of American Art in Detroit has a microfilm of the original exhibition catalog and of the clippings referring to the actual exhibits. As far as I have been able to follow through on the events of that period, the effect on the artists you mention was practically nil as they were already involved in modern art.

In any event, let me know well in advance of your projected visit.

Sincerely yours,

BGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

NATIONAL PORTRAIT GALLERY



SMITHSONIAN INSTITUTION

May 25, 1967

Dear Edith:

You were darling to bring the photographs of the American portraits to me. I wish I were not so poor as there are many there that I covet.

I like particularly:

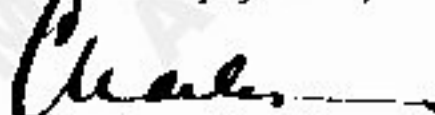
1. The self-portrait of Carl Zerbe in encaustic
- *2. Self-portrait of George Luks
3. Edna St. Vincent Millay by Joseph Stella
4. Calder by Robert Osborn
5. Martin Luther King by Ben Shahn
6. Marsden Hartley by Jacques Lipchitz
7. Double self-portrait by Ben Shahn
8. Self-portrait by Charles Sheeler
9. Bartolomeo Vanzetti by Ben Shahn

With the exception of George Luks*, these people are still living or too recently deceased to be included in the Dictionary of American Biography, which is indeed the frame of reference for our collection.

Any of these would be welcome, I believe, if they were offered as gifts. Our trouble is that we have almost nothing in the way of purchase funds and a great deal of ground to cover having come into existence at least a hundred years late.

I am returning to you, with my thanks, the photographs you were kind enough to gather together for me. Thanks again for your interest and it was wonderful to see you.

Sincerely yours,


Charles Nagel
Director

Mrs. E.G. Halpert, Dir.
Downtown Gallery
465 Park Avenue
New York, New York 10022

F STREET AT EIGHTH, NW, WASHINGTON, D.C. 20560

TEL. 202: 381-5146

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Hunt-

May 26, 1967

Mr. James M. Goodman
The Park Lane - 33 Gates Circle
Buffalo, New York 14209

Dear Mr. Goodman:

In going through my correspondence in connection with the Harnett, I find that on April 5th I sent you a telegram asking you not to ship the picture here. However, you ignored my request and also my previous letters, which made it clear that all my records regarding Harnett as well as a good deal of additional material are stored in a Connecticut warehouse.

As I have not been well this year I have had no opportunity to visit my home in Connecticut and won't be able to do anything about the matter until the summer months when I move there and attend to any research work which I have no time to do in the city with the activities in the Gallery, which have increased to extraordinary proportions.

After all, I did not make the sale of the Harnett to you, but to a private individual and whatever research I do for you is purely a friendly gesture. Furthermore, I believe I mentioned previously that I have my book on Harnett with all the original reference data almost ready for publication, but will have to take some time during the summer to edit it and add some facts which I obtained subsequently, which will alter a good many re-attributions. I will also include in this publication the original galley of an article written by Frankenstein for Life Magazine, which they withdrew for very obvious reasons. In any event, the book will straighten out the situation thoroughly.

And so, I think it would be advisable for you to wait until the summer when I will provide you with the provenance of the painting.

Sincerely yours,

BGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 11, 1967

Mr. Don Boyd
Box 536
Gambier, Ohio 43022

Dear Mr. Boyd:

Thank you for sending me the slides of your work.

Although I find these sculptures interesting, I have been obliged to discontinue making additions to our rather large roster. After 42 years at this job, I feel that the younger generation should take over the promotion of new painters and sculptors - for which they are better equipped. Consequently I have made no additions for a good many years, but am sure you will find someone in the very near future.

The slides are enclosed.

Sincerely yours,

EGH/tm

rise to publishing information regarding sales transactions, and others are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F
May 13, 1967

Mrs. Marion O. Sandler
1119 Hilltop Drive
Lafayette, California

Dear Marion:

Our current exhibition has kept us so preoccupied that I did not have an opportunity to write to you earlier and to thank you for your check in payment for the George Morris painting.

I almost made arrangements to surprise you with a visit in California, but the Storrs exhibition has created so much enthusiasm that I could not take time out as I had previously planned. No doubt I will have to wait until we close for the summer, as the interest in our artists is popping now that many of the serious collectors and other Gallery visitors - and especially the museums throughout the country - have become thoroughly bored with HAPPENINGS and art that they realize is merely temporary - rather than contemporary.

I am still waiting to get the dimensions of the sculpture for which you requested a turn-table base. Do let me know, as the company that makes these for us seems to be overwhelmed with work and will require quite a bit of time to complete the order.

And so, my best regards to Herb and to the younger members of the family.

As ever,

EOH/ta

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May 22, 1967

Mr. Donald McClelland
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Don:

From what Tracy reported in connection with Stefan Munsing's visit during my absence, he probably dashed home on his return and got dolled up for the party last Wednesday. For some reason or other - or maybe because I just ain't bright - I confused the date and was preparing to fly to Washington with Nathaly, who was returning from her visit here that afternoon. However, I got straightened out and plan to be at the dinner on schedule - and will advise you when I expect to arrive at the National Airport.

I certainly hope that I can stay on through the following morning to see your new quarters and to talk with David - and I hope also my other dear friends at the Smithsonian. I am also eager to see the final list of Folk Art so that I won't get myself into trouble with the other institutions that are eager to have a similar exhibition - not necessarily the same items, of course.

I too enjoyed the "little kitchen" and all the other members of our party.

And so, with fond regards -

As ever,

EGH/tm



State of New Jersey
DEPARTMENT OF EDUCATION

DIVISION OF THE STATE MUSEUM
WEST STATE STREET
TRENTON, NEW JERSEY

STATE OF NEW JERSEY
THE STATE MUSEUM
P.O. BOX 1858
TRENTON 25, N. J.

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

16 May 1967

Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

I am pleased to enclose the State of New Jersey check, drawn to the amount of \$42.50, as the remaining balance due you for the purchase of Ben Shahn's "Decalogue" for the Museum's collection. We are pleased to have your cooperation in making this year's Art from New Jersey/1967 such a successful fine arts activity.

Sincerely yours,


Kenneth W. Prescott
Director, State Museum

KWP:vr
Enclosure

cc: Mrs. Slosberg

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May 24, 1967

Mr. Benjamin Haberman
Room 5443
State Department Building
Washington, D. C.

Dear Mr. Haberman:

Finally we have obtained a delivery of silkscreens from Ben Shahn, and now have on hand a very good cross-section of his work in this medium.

If you are planning to be in New York in the near future, I hope you will come in to see those that are available.

For our Spring schedule, we are open Monday through Friday from 10 until 6 (with the exception of the Memorial Day weekend, when we will be closed on the 29th and 30th).

I look forward to meeting you.

Sincerely yours,

Tracy Miller

ent 14E

May 22, 1967

Mr. Mitchell A. Wilder, Director
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Dear Mitch:

I was delighted to hear from you and certainly look forward to your forthcoming visit. Now that the season is tapering off somewhat I will arrange to have photographs available for your consideration and, if you so desire, we can walk over to the warehouse, which is within several blocks of the Gallery, and actually see the original paintings and sculptures for final selection. I am referring to the American Folk Art section at the moment.

After this link, you will probably want to see a thorough cross-section of the 20th Century Americans, concentrating on what we have been hoarding, thus giving you the advantage of seeing an excellent group. In any event, if you really want to make a specific selection, I would suggest that you phone in advance to set the day and time.

It will be fun to see you-all.

Best regards.

As ever,

EGH/tm

June 5 & 6 - here
11/3 - EN Texas

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

BOARD OF TRUSTEES
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MRS. JEROME PAULSON
MRS. ROBERT SCHUKET
J. R. UTNE, M.D.

Photos sent to Halpert

CHARLES H. MacNIDER MUSEUM

303 SECOND STREET SOUTH EAST
MASON CITY, IOWA 50401
RICHARD E. LEET, DIRECTOR AND RESIDENT ARTIST

May 31, 1967

Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of May 26th which arrived today.

In Mr. Leet's absence (he is attending the Museum's meeting in Canada), I would like to say that he is still very much interested in seeing the photos, and, I'm sure, including the two "hot numbers" which you have discovered.

Mr. Leet will return to the office on Monday, June 12. If you would like to send the information and photos to us, we will be glad to hold them for his inspection upon his return.

Thank you very much. We look forward to hearing from you.

Sincerely yours,

Georgia Lofing
(Mrs.) Georgia Lofing,
Secretary to Mr. Leet

Dear Mrs Halpern,

May 27th

I am still interested in one more of Francis' paintings, if there are any left — not the NOODY-DEPRESSING PERIOD. I was sorry to HAVE MISSED OUT on the ones at HIS ACADEMY EXHIBIT — one in particular, I liked. COULD YOU PLEASE SEND ME PICTURES of WHAT is AVAILABLE from his LAST 6-7 years of work? Thank you. Please note our new address

- Puuhene, Maui, Hawaii. 96784.

Kanai People #1 Mrs Fred Trotter

3615 Connecticut
Middletown
May 15-1967

Dear Sir

At a show at Toledo Museum
of Art we bought three 4
paintings - /drawing etc

Our auditor requests a
1967 appraisal for insurance
purposes. Can you give this
to me?

Yours truly
M H Gorman

26 May 1967

Dear Edith,

Here is the list of reproductions which you requested. There is room for six to a dozen more depending upon size. Make any additional suggestions you like and we will make every effort to include most or all of them. You might make a note of the ones you feel most important. The museum photographer is ill and in hospital so we will have to use your photos - mark them carefully so that we can be sure to return them to you.

Also enclosed is the January '65 issue in which you wrote about your original gallery, etc. on pages 35-38. The article on Mrs. Webb should be the same or a little longer if you need the space.

You're very sweet to put up with this trouble and your kindness is much appreciated. Don't die in the process - it's all for a good cause. Try to get at least seven minutes rest over the holiday - remember some of us love you. Will call you Wednesday a.m.

Warmest regards,
Bill



H. TOPPER, PRESIDENT

RELIABLE FUR DRESSERS AND DYERS (1960) LIMITED

MEMBER OF FUR TRADE ASSOCIATION OF CANADA, INC.

400 RICHMOND STREET WEST - TORONTO 2-B - ONTARIO * * PHONES: 363-3731-3732-3733-3734

May 26, 1967.

Victor Topper,
5 Hearthstone Cres.,
Willowdale, Ont.,
CANADA.

Downtown Gallery,
465 Park Ave.,
New York 22, N.Y.

Dear Mrs. Halpert:

The unsold items from our Art Show are now on the way back to you. They were shipped via Deluxe Transport, a member of United Van Lines which will transfer them for delivery to Santini Bros. Enclosed you will find copy of bill of lading.

I am the purchaser of Zorach's "Every Knee Must Bend". I had hoped it would be purchased by a member of the synagogue for dedication to the synagogue, but this did not materialize.

I am extremely sorry that we were unable to sell more of the Shahn's & Rattner's, but I had hoped to have them in time to frame them. However, they arrived two days before the show opened and therefore they could not be shown to advantage.

All in all it was a very successful show. Five thousand people saw the exhibition and we sold \$51,000.00 in art in the four and a half days the show was on.

Enclosed you will find my cheques in full payment for the Zorach. Payment for the Rattner Lithograph will follow next week.

Thanking you for all you have done for us,
I remain,

Yours truly,

Victor Topper
Victor Topper.

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5
And wrote on the Newark project
of the colored question - now
appear in hard cover books on
the subject - They are making
very very well. I see notes to
on the film - they are in
very good shape -

Are you in your new apartment
as you having regular meals
at your home. Hattie says you
are still so thin. This is no
time in your life to try a size
eight year old - Since I will
be sixty this July - I know
we are all getting older - you
must take care of yourself - there
is much for you to do -

Did you get the key chain with
your initials - a double knot



Sloan Galleries of American Paintings
Valparaiso University, Valparaiso, Indiana

May 10, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

By now I hope the Rattner exhibition has been received by you and that it has been received in good condition.

I know from the reaction on our campus and from the other two campuses to which the exhibition traveled that the paintings, drawings, and prints filled the galleries with a great deal of power. It certainly was our most outstanding exhibition this year, and we are most grateful to you for lending it to us.

Enclosed find copies of our poster-catalog, news stories, and a photograph of a view of the installation. Perhaps these are of interest and of use to you.

On March 7, our acquisition committee met to consider possible acquisitions for this year, and, as I began to fear already last December, the mood of the committee took a very conservative turn. I'm very sorry to report that I was not able to persuade them to make a Rattner purchase from the exhibition.

This is doubly difficult to write because you were so generous in allowing the works to be on loan for so long. All I can say is that I hope you do feel some reward, intangible though it is, from the fact that the spirits of many hundreds of college students were undoubtedly touched and enlarged by these works.

Please accept my thanks.

Sincerely,

Richard Brauer, Curator

KENYON COLLEGE
GAMBIER, OHIO

ART DEPARTMENT

May 23, 1967

Dear Gallery Owner:

Would you take 5 seconds and look at these slides of my latest sculpture?

It is made in two pieces and can be left in the two positions shown. I hope to have it cast in bronze but will have to show it and probably sell a copy or two before it could be cast.

I have other works but hope to have 2 or 3 large wooden, movable sculptures done by next fall.

Check one of the spaces below and return the slides at once please. (Yes means it is good and we would possibly show your work.)

Sincerely yours,

Don Boyd

Don Boyd
Instructor of Sculpture
Box 536
Gambier, Ohio 43022

Gallery 1	Yes	_____	No	_____	Maybe	_____
Gallery 2	Yes	_____	No	_____	Maybe	_____
Gallery 3	Yes	_____	No	_____	Maybe	_____
Gallery 4	Yes	_____	No	_____	Maybe	_____
Gallery 5	Yes	_____	No	_____	Maybe	_____
Gallery 6	Yes	_____	No	_____	Maybe	_____
Gallery 7	Yes	_____	No	_____	Maybe	_____
Gallery 8	Yes	_____	No	_____	Maybe	_____
Gallery 9	Yes	_____	No	_____	Maybe	_____
Gallery 10	Yes	_____	No	_____	Maybe	_____

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May 31, 1967

Mr. Carmen Capalbo
54 East 81st Street
New York, New York 10028

Dear Mr. Capalbo:

Several weeks ago you offered to turn in a Ben Shahn painting and I was hoping that you would send it in shortly after our conversation so that we could either repurchase it or try to sell it promptly in order to make the payment to the Weber estate, whose lawyer has been calling regarding this account.

If you would let me know when it is convenient for you, I can arrange to have our porter call at your home to pick up the Shahn and I would call you immediately after. Please, please attend to this promptly, as I know you realize how embarrassing this situation has been and still is for us.

Thank you for your prompt attention.

Sincerely yours,

EGH/tm

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May 22, 1967

Mr. J. Patrick Lannan
760 Park Avenue
New York, New York

Dear Mr. Lannan:

Enclosed please find our invoice together with photographs of the two bronzes. Unfortunately, since the terra cotta arrived with the paintings, which were our immediate concern, UNTITLED was not photographed. If it is possible to have one made at our expense with two extra prints I will be glad to attach the information as I have done with the other two.

All four were the property of the artist's daughter, who had some of Storrs' work distributed between her attic in Illinois and the villa in Chantecaille, France.

In addition to the provenance of the two photographed sculptures, you will find that on UNTITLED and FEMALE ICARUS.

I cannot properly express the great pleasure I had in meeting you and Mrs. Butler - and the wonderful experience I had in viewing your very personal and superb collection in a most appropriate setting. My visit at your home was a great experience and I hope to have the privilege of a repeat invitation. I look forward to seeing you in the near future. We are putting up a new exhibition, comprising a cross-section of work by all the artists on our roster. This will be our final show for the season as we close during the months of July and August.

With best regards.

Sincerely yours,

ECH/tm

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May 22, 1967

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear David:

I have just requested the printed forms from the Art Dealers Association, so that I may fill in the necessary data and attach the forms to the photographs you were good enough to send me.

As these are a personal gift from me and we have never offered either of them for sale, there will be some difficulty about obtaining valuations as nothing of the type has appeared on the market. I was utterly astonished by the figure listed for the fresco by the Washington firm of Adams, Davidson and Co. As far as is known, there are only six of these in existence, of which I own five and the sixth is the property of Nina Fletcher Little, who wrote at length about Moses Eaton when she was making a survey of the stencil artists, selecting him as a special feature. I mislaid the same firm's original appraisal on the Merry-Go-Round which too is unique, but no doubt something will be worked out as even a poor working girl like me is entitled to a tax deduction.

I will see you Wednesday - and am looking forward to all the festivities and seeing my good friends and, of course, the exhibition.

Best regards.

As ever,

EGH/ta

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COULEURS ET LUMIÈRE DE FRANCE
75 - PARIS - L'Avenue des Champs-Élysées
et l'Arc de Triomphe

Dear Edith - A copy of your
letter of May 2 was forwarded
to me along the way. I
always use suggestions like this
it would be a pleasure to see
you - however, I'll be in N.Y.
only 1 day until God knows when
that's Monday, June 5. I suppose
Downtown is almost Mondays -
if you want to make a date, leave a
message at the Westbury. I have
Monday morning free. Hope we
can get together.

E. K. 5785
Penciled 301
Dreager, Imp.

Best.
Sally.

HOTEL NATIONAL DES INVALIDES
MUSEE DE L'ARMEE
TOMBES DE NAPOLEON



Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York N.Y. 10022
U.S.A. *and gallery*
FAIRWEATHER

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 24, 1967

Mr. Konrad G. Kuchel
The American Federation of Arts
41 East 65th Street
New York 10021

Dear Mr. Kuchel,

Could you be more specific about the Sheeler painting you
want for your American Still-Life Painting show? By specific
I mean date, medium etc. No one here recalls a Sheeler by
that title, and to locate it in our records we would need
more information.

Sincerely yours,

Howard Rose

P.S. By "that title" I of course mean SPRING BOUQUET -- very
un-Sheelerish.

Telephoned today (5/25) & say that
they really want "Spring Interior" - photo
attached.

HR.

X *See note*
May 31, 1967

Mrs. Katherine M. Bowen
International Art Program
Smithsonian Institution
Washington, D. C. 20560

Dear Mrs. Bowen:

On February 2nd, you sent me a letter stating that your insurance brokers are "very good and very quick". Since then four months have elapsed and I have had no further word regarding the damage to CAFE PLACE DES VOSGES by Stuart Davis. This matter has been pending for years and the painting is still in the possession of our conservator, who is waiting for a confirmation from your broker or from Miss Bingham. I am sure that you will agree that all this presents a shocking situation.

I must get word from your office immediately.

Sincerely yours,

EGH/tm

5/11/67

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SN-

A Mr. Leonard Star called.

32 Carol Ave

Ticonderoga, N.Y.

Interested in Broaderson. Wants some photos. His price range is \$1000. - \$1300. Wants a horizontal! (to fit over the sofa, I suppose) Not interested in Larca or Lizzie Garden series. Likes the Japanese things.

Has to show photos to his "consultant" before he comes in to buy. Wants 30" high by longer width. You want to write him a letter. He's a nudnik.

"Art for investment" was a phrase that popped into his spiel, too.

8.

May 13, 1967

Miss Judith E. Bell, Registrar
Colorado Springs Fine Arts Center
30 West Dale Street
Colorado Springs, Colorado 80903

Dear Miss Bell:

Thank you for your letter.

We have asked our restorer to examine the painting entitled FATHOM by Tseng Yu-Ko. As soon as we obtain a report from her, we will advise you as to the charges involved in making the repairs. Meanwhile, I would suggest that you communicate with your insurance broker regarding the damage, which I believe can be taken care of at a minimal charge. You will hear from me shortly.

Sincerely yours,

EGH/tm

due to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith,
It was so nice of
you to give Maivia a
Marvellous Humphy. Humphy
It was an excellent choice

May 14

3322 P STREET - WASHINGTON, D.C.

McChesnut

and your lecture at Connecticut
College went well.

It was so nice to have
you stay with us and we
hope you will be down in
Washington soon again.

Our best to you, Janet

May 22, 1967

Art Dealers Association
575 Madison Avenue
New York, New York

Gentlemen:

I have just obtained photographs of two works of art I am personally presenting to the Smithsonian Institution and am now turning the tables by requesting valuations on these gifts. The Smithsonian sent me three photographs of each and I suppose I will have to fill in all the forms if you will be good enough to mail them to me. These are very unique examples of American Folk Art and, since they have been in my private collection all these years and never offered for sale, I cannot very well set a figure personally.

I will be grateful for your cooperation.

Sincerely yours,

EGH/tw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Post Script

Today we received your enclosed loan form, which we hasten to return.

However, it appears by the dates that you have entered on this form that you have not agreed to extend your loans in order that the exhibition may travel to Albuquerque. May we ask very soon whether this is the case? We have reproduced the Shahn in our catalogue, which will be shared jointly with the University of New Mexico. If the drawings cannot be extended, we would have unfortunately to delete the illustration.

Thank you for your time and consideration.

J. von Adlmann
J. von Adlmann

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OUR NUMBER
DATE <i>May 15-67</i>
CUSTOMER'S ORDER
SALESMAN
TERMS
F.O.B.

Sold
For

George E. Shoener

Shipped To:

The Downtown Gallery

Address

Via

1	Greco ply			
	Remove tape, mount on pure rag paper - replace torn pieces - fill in and restore missing areas - Mat			
	and paste per text.		75.	<u>00</u>

AD 74

BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

LOCUST 8-7777

May 19, 1967

Mrs. Edith Halpert,
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022


Dear Edith:

Tracey wrote me recently concerning some gap in your record keeping. This involved a Stuart Davis painting called Composition With Winch of 1931, an oil. As you know, I have had to meet with Evan Turner recently and inquired as to just what Davis' they have. Apart from a major oil of the 1940's (the exact title of which I cannot recall, but I am sure you know the one), a water color or gouche called Rearview Mirror, and some lithographs, they have no record of any other Davis that they own. They very definitely do not have anything called Composition With Winch.

I made this inquiry without indicating my reasons therefor, but only on the basis of trying to see how my Davis fit in with the other Davis' in the Philadelphia area.

Let me know if there is anything further I can do.

Cordially yours,


BARRY R. PERIL

BRP:w

or to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ROBERT S. STEINBERG
██████████ STREET, NEW HAVEN, CONNECTICUT
120 Dwight

May 25, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert:

WcC
1957 → I have just acquired from my father a picture
he bought from you in 1958. It is "Late Number
Two" by Ben Shahn, done in watercolor and tempera;
it is 38-1/4 by 25 inches. It was reproduced in
color in Soby's Ben Shahn -- His Graphic Art, a
Brazilian book.

900 I should greatly appreciate a valuation of this
picture for insurance purposes.

Thank you for your help.

Yours very truly,

Robert Steinberg

25x38

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 26, 1967

Mr. Richard Manselmann, Minister
North Presbyterian Church
Genesee at Lewis Street
Geneva, New York 14456

Dear Mr. Manselmann:

Thank you for your letter and for the enclosure. I was greatly impressed with the reprint of your sermon and with your permission would like to show it to Mrs. Dove and a few other friends.

As I have been working with a number of museums and other institutions on large-scale exhibitions and have been obliged to meet with their committees on home ground, I have been quite remiss in my correspondence, but hope that the delay will not interfere with your plans of paying us a visit to make a personal selection of Dove's work owned by the estate - and in our possession.

The Gallery will be closed this entire weekend plus but will reopen on Wednesday directly after the holiday. Thereafter and until July 1st when we close for the two summer months, we will be open from Monday through Friday each week and I will be delighted to make an appointment with you at your convenience.

It will be good to see you again.

Sincerely yours,

EGH/tn

Museum of Contemporary Art

POZ
style
✓

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

17 May 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

It was a pleasure to receive your letter of May 13 and the catalogue enclosed. I must admit to being rather unfamiliar with the work of John Storrs and your catalogue will do a lot to remedy my ignorance. I shall be looking forward to receiving your catalogues, and, on my next trip to New York, I will stop at your gallery again.

Sincerely yours,



Jan van der Marck
Director

jvdm:kc

May 15, 1967

Mr. Patric Shannon, Director
Oklahoma Art Center
3113 Pershing Boulevard
Pleas Circle, Fair Park
Oklahoma City, Oklahoma 73107

Dear Mr. Shannon:

I was pleased to learn that you have acquired the Ben Shahn
serigraph, CREDO.

As you may know, he is the only artist extant who actually
carries through the entire process himself and the difference
between these and the majority of the others made throughout
the art world, largely with a commercial press, is quite ap-
parent.

The actual date of CREDO - or rather when the first prints
were made - is 1966. Shahn usually makes a few at a time be-
cause he finds it more stimulating to work that way. To date
we have never had more than 30 copies of any serigraph of his
and even in that limitation we have quite a problem in having
additional prints delivered. I expect to see him shortly (you
probably have read that was very ill and disabled for some
months) and I will check to ascertain what his actual limit is.

When you are next in New York, I hope you will pay us a visit
and see the cross-section of Shahn's work in this medium as
well as his paintings and drawings. As opposed to many of the
younger generation of artists, he certainly is not a "one-image"
artist.

It will be a pleasure to meet you.

Sincerely yours,

EGH/ts

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 16, 1967

Mr. Barry Peril
916 Washington Lane
Bydal, Penna.

Dear Barry:

Mrs. Halpert said that she had tried to call you over the weekend, both at your home and office, but without any luck. However, I am sure you will connect one with the other shortly.

What I am writing about is that there seems to be a goof in the record-keeping. Mrs. H. has a vague recollection of having given a Davis painting to the Philadelphia Museum. Would it be possible for you to find out for us (subtly) if this was an oil called COMPOSITION WITH WINCH, 1931?

I will appreciate whatever quiet sleuthing you can do for us. Many thanks.

See you soon.

Sincerely yours,

Tracy Miller

Donee's Name: National Gallery
Address: Washington, D. C.

Date of gift or proposed gift: Spring or Summer, 1967

Name of work: "Bombed Out - 1943"

Artist: Yasuo Kuniyoshi

From whom purchased: The Downtown Gallery, Inc.
City (if not New York):

When purchased: January, 1957

Purchase price:

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 15 inches; width 12-1/4 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: " Yasuo Kuniyoshi

Face (underline two): Upper, lower, right, left, center,
other

Reverse (Describe): None

Quote, describe, and state location of any other inscription:
None

For Sculpture, Cast No. , Edition Size

Condition: Perfect

*Former Owners: (Dealers and collectors) Edit Halpert

*Exhibitions: None

*References in Publications (Books, Magazine Articles, Exhibition Catalogues, etc.)

Note: If space is insufficient, please supply information on additional page

PL
POL

May 13, 1967

Mr. Jan van der Marck, Director
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois

Dear Mr. van der Marck:

I have just obtained the address of the Museum of Contemporary Art and am sending you my personal invitation as well as a catalog of our current exhibition (which has been extended through May 19th at the request of out-of-town clients and museum personnel because of the bad weather, which caused many cancellations of trips to New York.)

As the catalog indicates, this is the first New York presentation of the paintings by John Storrs - who was re-introduced two years ago with an exhibition of his sculpture. As you will note, he was a native of Chicago and was honored in his home town consistently for many years, as indicated in the listing of the exhibitions of his work, and also had an international reputation as an outstanding pioneer until he became disabled and later died. We are very pleased that the current show re-introduces him as a painter and that the response is as enthusiastic as it was to the sculpture show held here two years ago. I hope that you will have occasion to be in New York before the 19th and will pay us a visit. It would be a great pleasure to meet you and I am sure you will find some favorites among the artists on our roster - many of the earliest abstractionists in the U.S.A.

I look forward to your visit.

Sincerely yours,

EGH/ts

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAN JOSE STATE COLLEGE

SAN JOSE, CALIFORNIA 95114

Music Department

1150 Ranchero Way #36
San Jose, Calif. 95117
May 13, 1967

Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Dear Mrs. Helgent:

Enclosed is a statement sent to me in error.
I am still looking forward to receiving the
photographs of Stuart Davis paintings you
mentioned.

Sincerely yours,
Robert E. Dickel

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JAMES GOODMAN GALLERY

THE PARK LANE • 22 GATES CIRCLE
BUFFALO, NEW YORK 14203

AREA 716 • TELEPHONE TT 5-3360
CABLE ADDRESS • GOODGAL • BUFFALO

May 31, 1967.

The Downtown Gallery,
465 Park Avenue,
New York, New York. 10022

Dear Mrs. Halpert:

In answer to your letter of May 26, 1967, I would like to clear up the point about your sending a telegram and my ignoring your request. This picture was sent to you before I received your telegram, as we have a very efficient staff that carries out directions immediately upon issuance thereof.

I am sorry that you have been ill this year and have not been able to take care of this matter with me. I realize that you did not make the sale of the Harnett to me. However, I feel that your label is on this picture and since your Gallery did sell it, you must want to assume the guarantee, as all reliable dealers do. Regarding you as one of the most outstanding American Galleries, there is no question in my mind that you would want to assume the guarantee.

I will be happy to wait this summer, until you can provide me with additional provenance.

Sincerely yours,

JAMES N. GOODMAN

JNG:D.

Print to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JACK DeGREGORY & CO.

BANK OF THE SOUTHWEST BUILDING/HOUSTON, TEXAS 77002/CA 4-1791

May 22, 1967

The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Attention -
Mr. Tracy Miller:

RE: Painting "Winter Scene"

Your letter of May 17th, 1967 to our insured, Miss Louise Ferrari was forwarded to us and we have in turn written to the Continental Claims Office in Houston today asking them to check into this matter for us.

We are sure that in the next few days you will be hearing from the Continental regarding the above painting.

Very sincerely,

Jack DeGregory

JD/as
copy to: Miss Louise Ferrari



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Received from
Louise Ferrari
385 =
6/30/67

Very sincerely,

Jack DeGregory

JD/as
copy to: Miss Louise Ferrari



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Received from
Louise Ferrari
385 =
6/30/67

S H E L B U R N E



M U S E U M

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

05482

Office of the Director

Shelburne 985-3344

Area Code 802

**NOTICE OF ANNUAL MEETING OF
MEMBERS OF SHELBURNE MUSEUM, INCORPORATED**

Please take notice that in accordance with the By-Laws of the Corporation the Annual Meeting of the Members of Shelburne Museum, Incorporated will be held on Saturday, June 15, 1968, at 10:30 o'clock in the forenoon (Daylight Saving Time) in The Meeting House on the Museum grounds in Shelburne Village.

The meeting will be for the following purposes:

1. Electing Trustees and a Clerk for the ensuing year.
2. Conducting any and all other business proper to come before the meeting in accordance with the Articles of Association and By-Laws of the Corporation.

All members, associate members and trustees who can be present, and their husbands or wives, are invited to a buffet luncheon on board the S. S. Ticonderoga at 12:30 P.M. following the meeting.

To help Mr. J. Watson Webb, Jr., the President, in planning the luncheon, please complete the reply postcard and return it to the Acting Clerk at Shelburne Museum, Inc., Shelburne, Vermont by Wednesday, June 12, or sooner if possible.

Dated at Shelburne, Vermont, May 24, 1968.


Acting Clerk

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both cases and purchase involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

JEROME L. GREENE
JOHN P. ALLISON
OSCAR L. TUCKER
MARVIN J. BLOCH
ROYAL E. BLAKEMAN
ALAN L. ROSENBLUM
MORTON S. ROSSON
MARK N. KAPLAN
RAPHAEL G. SCOBIE
ARTHUR L. KIMMELFIELD
SAMUEL C. COHN
ANDREW N. HEINE
C. LEONARD GORDON
FRED N. GERARD
MARTIN BARR
HOWARD SINDELGLASS
DAVID DOLORENOS
CHARLES H. MILLER

MATTHEW B. KRASNER
ALBERT GOTTESMAN
BENJAMIN E. CARTER
JOCKE B. STEVENSON
EZRA C. LEVIN
RICHARD L. VERON
LEONARD GUBAR
SYLVIA D. GARLAND
LEWIS D. LOWENFELS
MICHAEL I. GINSBERG
DONALD H. BISKIND
BENET POLIAOFF, JR.
ALLEN C. KAPLAN
HERBERT ROSENBERG
DONALD N. GELLERT
JOEL J. KARR
ROBERT H. FALK
GARY C. COHAN
ROBERT M. JAFFE
GILBERT SANDLER

LAW OFFICES

MARSHALL, BRATTER, GREENE, ALLISON & TUCKER
430 PARK AVENUE
NEW YORK, N.Y. 10022

TELEPHONE 421-7200

May 18, 1967

JAMES MARSHALL
COUNSEL

EDWARD M. BRATTER (1934-1987)
WILLIAM J. BRATTER (1950-1980)

CABLE RETTARD, NEW YORK

WASHINGTON OFFICE:
815 15TH STREET, N.W.
MORTON E. YONAHEN
RESIDENT PARTNER

due to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

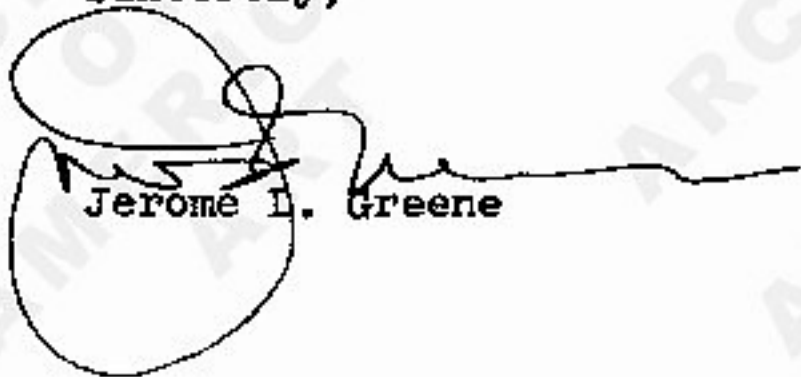
Mrs. Edith Halpert
Downtown Gallery
Park Avenue at 57th Street
Ritz Tower Hotel
New York, New York

Dear Edith:

I am enclosing herewith my check to the
order of Downtown Gallery in the amount of \$3000, being pay-
ment on account of purchase of Weber in the amount of \$8500.
Please forward the bill to me.

With kindest regards, I am,

Sincerely,


Jerome L. Greene

-n
Encl.

2
 You retreated to Newton and kept
 house yourself - But for your needs
 your feeling of responsibility - your
 kind of talent - your ~~type~~
 creative expression - you have to be,
 quiet as possible - with a controlled
 functioning - cope as best as possible
 with to-day's world. You are very
 fortunate to have the ability - and
 the where ~~with~~ - (Money, Comfort etc)
 to make the life in wonderful
 New York possible.

I finally feel altogether - I have come
 out of my ~~depressed~~ state - and am
 now functioning on all - I look around
 and I like where I am - what I see -
 most that I did intuitively - I am
 contented - I shall stay on - until I
 feel the need to leave. The man
 has just come to let me out -

Late afternoon of the following day
 and to-day it is cold. This has

May 15, 1967

Mr. Thomas Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Tom:

I am very pleased that you will cooperate with me (as usual) in helping to obtain three examples of the NAZI DRAWINGS by Mauricio Lasansky for the exhibition I am organizing for HemisFair in San Antonio.

Since the exhibition as a unit will travel through February or until the beginning of March, it seems feasible that we can make the needed compromise. As I advised you over the telephone, no artist will be represented with more than one or two examples of his work. There may be a few who will be exceptions but never beyond three as the overall pattern of the exhibit I have in mind will stress the theme rather than any individual artist - for obvious reasons.

I would be most unhappy if Lasansky were not included - as I mentioned during our conversation - and I do hope that you will help me in convincing him of the importance of his participation in what, I think, will be a major contribution as a theme in 1968, not only because this will be a vital statement in our current history but also it will indicate that, fortunately, there are still a few creative artists in America who have had the courage to avoid the CAMP approach so prevalent and concentrate on creativity, both in means and context. I was so deeply impressed with the Lasansky exhibition that I would be severely disappointed if I could not obtain the three examples - although I would be happy to have any in the group that he would prefer to include.

As ever,

EGH/tm

C: Mr. Mauricio Lasansky

Exhibition Catalog #6, #9, #12, #13, #18, #20, #28

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May 22, 1967

To: Muhlenberg College
Allentown, Penna.

CAPRICE, 1960

Bronze by William Zorach

11 $\frac{1}{4}$ " h x 6" x 3"

This is #1 of a final casting of 6 inclusive
(2 castings have been made to date).

The casting was supervised by the artist in
your case.

W. Zorach

WALKER

Appr. file

May 14, 1968

Mrs. Richard Sussman
Assistant to the Registrar
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota 55403

Dear Mrs. Sussman:

We have been receiving the most tremendous number of requests from every institution (and, it seems to me, collector in America) for new valuations, particularly since the Dr. and Mrs. Michael Watter auction at Parke-Bernet, when the prices were far higher than at any previous time. Incidentally, this collection was made by my sister - the first wife of Dr. Watter. She died in 1957 and, of course, everything remained in his possession. The works sold were, with two exceptions, either from my private collection or The Downtown Gallery and in many instances were gifts made by me to my sister. The majority of the examples were purchased by dealers in New York (I was ill at the time.) and they are now asking fantastic figures for practically everyone on our roster. However, I am keeping the two Sheelers at the auction prices as it is absurd to support the insurance companies in such great style.

BUILDINGS AT LEBANON, 1949 Tempera 19½x13½" \$10,000.

MIDWEST, 1954 Oil 32½x18" 15,000.

It might amuse you to learn that the purchase prices were:

MIDWEST \$2475. (2/55) BUILDINGS AT LEBANON \$900. (6/52)

As soon as I complete my travelling commitments and have some spare evenings, I will try to supply the other figures.

Sincerely yours,

EGH/cn

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 11, 1967

Mrs. Raymond Nasher
4701 Miron Drive
Dallas, Texas

Dear Patay:

In all the confusion that occurred during the very welcome visit from you and Ray, I cannot recall what your final selection comprised. There was a Storrs painting from the hidden hoards and his large sculpture - the last of three casts, which was an appendix to the painting exhibition. It was the ABSTRACT FIGURE which was priced at \$3500.

Since the Pattison plaque is flat, we decided to make a separate shipment for that and if you decide on either of the other items they can be sent subsequently. Incidentally, you might like to know that the majority of the smaller Storrs paintings have been sold, but we are still holding on to the one you liked. I would therefore appreciate having word from you as to whether to hold or release.

As usual it was a great treat to see you and next time I hope you will stay here for lunch so we can chat some more.

As ever,

EGH/tm

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May 13, 1967

The Boys' Club of New York
287 East 10th Street
New York, New York 10009

Attention: Mr. Gomez

Dear Sir:

As I am planning to move from my present premises and am clearing out some of my possessions, I wonder whether you would be interested in receiving a large accumulation of magazines for your Club. These include LIFE, LOOK, TIME, THE NEW YORKER and possibly a few Art magazines.

If so, would you be good enough to phone me at my business number - PL 3-3707 - any time between 11 a.m. and 6 p.m. Tuesday through Friday and, necessarily, before the end of the week. I would appreciate hearing from you in any event.

Sincerely yours,

(Mrs.) Edith G. Halpert

EOH/tm

May 20, 1967

Mr. Donald G. Humphrey, Director
Philbrook Art Center
8727 North Rockford Road
Tulsa, Oklahoma 74114

Dear Mr. Humphrey,

To date the Ratner and Shahn prints have not been returned to the gallery. Could you please send us immediate word as to their whereabouts?

Sincerely yours,

Howard Rose

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consign to us as well as the collectors who frequently depend on our judgment as to whether they should or should not lend to specific exhibitions. This is really one of the most vital problems in the current art world and the tremendous interest in the American field, both here and abroad.

Do let me hear from you soon. It will be a pleasure to see you again.

Sincerely yours,

Mr. William D. Paul Jr.
The University of Georgia
Department of Art
Athens, Georgia 30601

EOH/tm

Dear Mr. Paul:

P. S. After the forthcoming holiday, we are changing our weekly schedule and will be closed on Saturday and Sunday, but the gallery will be open on Monday through Friday. This will give the employees a normal weekend - from Friday evening until Monday. Also, following our custom of 61 years, the gallery will be closed entirely during the months of July and August. But I will be available and on hand for your visits throughout the month of June (under the new schedule). As I have several out-of-town commitments, I would suggest that you give me a call or preferably call me to make a specific appointment for selecting the exhibition. I have been stationed in Detroit for several years and have transferred many years ago. The Archives have all our photograph and scrap-books by each artist on our current roster and those whom we had transferred many years ago. The Archives have established a New York office where all this material will be accessible and consequently I will be free to attend to my own business in the future.

I am very flattered with your request for an exhibition of my private collection. Much as I would like to cooperate with you at last, it would be bad taste on my part to advertise my name rather than those of the artists. I would be delighted to have you choose from our large collection of paintings and sculpture as well as drawings and prints, including examples owned by me privately or by the gallery and, of course, by the estate of those who are deceased. It would be truly commendable the same cross-section that you suggest but without the name attached there will be no individual. In other words, if you use Georgia for honoring me as an individual, "Modern Art in America: 1903-1967" or "The Downtown Gallery Roster" and use my name in small type below - this will solve the problem. I am sure that you and your "partner" can work out some appropriate idea and I can assure you that I will be delighted to offer you the "cream of the crop".

Also, in an earlier letter you referred to the University of Delaware plan of working out a project to help preserve works of art in seeking and transportation. I would like to have your permission to write to the University and suggest that the dealers also be involved in this project as it is of equal interest to us - who are responsible to the artist and the estate for the preservation of the works of art they

have aA

May 19, 1967

mm\HCP

Mr. Jacob Schulman
97 North Main Street
Gloversville, New York

Dear Jack:

This morning I woke up in a much more cheerful mood than I have for a long, long period - thanks to you.

I enjoyed the evening with you tremendously. The advice you gave me while we were at the Gallery was most valuable and I will certainly follow it to the letter. The dinner was divine and seeing the Whitney exhibition with you was also most pleasurable. I do hope you made your plane on time.

Now, to take advantage of your good nature, I will ask another tax question. Shortly before the Whitney Museum moved to its new quarters, there was a benefit auction held at Parke-Bernet, comprising gifts of works of art made by collectors and dealers. I have consistently refused to use works of art for that purpose - as no practitioner in any other field of culture nor his agent makes such enormous outright contributions so frequently and I always send a check rather than a work of art and have instructed all our artists to do likewise. I had already made an outright contribution to the Whitney for the same purpose some months before.

However, I decided to purchase something at the auction mentioned and did so. Because I was not well enough to attend the exhibition prior to the sales night, I did not examine the painting on which I bid. When this was delivered to the Gallery, I was very distressed because the painting, which brought \$4250. - Arthur Dove was the artist - had been relined at some previous time by someone using the old-fashioned glue process which requires tremendous heat to make the new lining adhere. Since Dove used wax emulsion, all of this was melted and the surface lost the textural quality, making it appear more like a reproduction than the original painting. Therefore, I will be unable to sell the painting at any price - or at least I would not want to have Dove represented with an example that does not represent him properly. Finally I arranged to send a check for \$4250. directly to the Whitney Museum as a gift and entered it on the Gallery records as a contribution. To date I have written several letters to the Museum to that effect and am enclosing a letter I received a short time ago. I would be willing to return the picture to them with the condition that, if shown, some notation be made to the effect that it is not in its original condition and take advantage of the tax deduction.

And so, I am asking for some more advice.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

REYNOLDS, RICHARDS, ELY & LAVENTURE

ATTORNEYS AND COUNSELORS AT LAW

68 WILLIAM STREET

NEW YORK, N.Y. 10005

OLIVER C. REYNOLDS
GEORGE H. RICHARDS
FREDERIC W. GIRDNER
WILLIAM B. LAVENTURE
THOMAS NICHOL JR.
CHARLES L. FLEMING
RICHARD L. MORGAN
RICHARD P. HADLEY
SAMUEL R. DAVIS
JOSEPH R. BRAMBIL
LOUIS A. TRAPP, JR.
RICHARD G. BRODRICK

VICTOR H. MC CUTCHEON
1911-1948

ALFRED ELY
1954-1959

WALTER S. LOGAN
COUNSEL

May 15, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Musya has shown me your recent note to her and your sales slips for the sale of :

Received 4/27/66 Tempera, MT8, Water, 1944 - 9 1/2 x 7 1/2 net \$4,333.33
Crayon, MD1, Window in Ridgefield, 1941 net \$1,200.00

I understand you have recently received payment for these and that you sent her a check for the net proceeds.

There is very little tax difference to Musya whether you spread out the sales and payments, so I would suggest that you sell them in the manner you consider best over whatever period of time you think best, and remit the proceeds to Musya as you receive them.

I believe you have copies of the two lists of appraisals which you made dated April 6, 1966, one being those paintings belonging to Charles and the other those he had previously given Musya.

I cannot find in either of these appraisals, the Tempera "Water" listed above which you sold for a net of \$4,333.33. Would you please let me know whether it was included in either of these appraisals.

With best regards.

4/20/66
Sincerely,

Bill Laventure

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

May 17, 1967

Miss Louise Ferrari
3711 San Felipe Road
Houston, Texas

Dear Miss Ferrari:

I hate to be a bore about this, but we are still waiting for the go-ahead from your insurance broker on the restoration of the Folk Art painting, WINTER SCENE, which was damaged.

Our conservator's estimate was \$385., but she cannot proceed with the repairs until we get the okay.

Could you please prod them, so that this matter may be settled and we may clear our files. Thank you for your cooperation.

Sincerely yours,

Tracy Miller

OK with

SPEED LETTER

TO *The Downtown Gallery*
465 Park Avenue
New York, NY

FROM *METROPOLITAN LIGHTING FIXTURE CO., INC.*
 1010 THIRD AVENUE (CORNER 60TH ST.)

NEW YORK, N. Y. 10021

SUBJECT *TEMPLETON 8-2425*

MESSAGE

DATE *5-23* 19*67*

Dear Mrs Halpert -

*Of course the transaction was paid and is so
 noted on the charge I wrote up - Sharon Electra
 was notified to change bill & just prepaid for their
 records -*

Cordially,

SIGNED

Julian S. Katz

REPLY

DATE _____ 19____

SIGNED _____

706 Delaware Drive
Matamoras, Pa. 18336

May 16 1967

Mrs Edith Halpert
The Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York, N.Y.

Dear Mrs Halpert ,

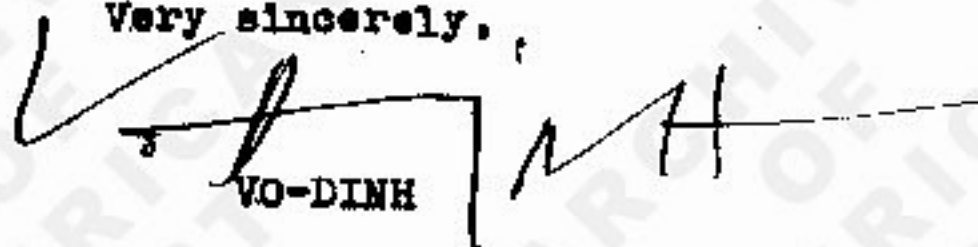
I wish first to apologize for taking the liberty of writing you. Sometime ago, I happened to read an article on you in Newsweek which convinced me that I should do what I am doing now.

I am a 33 years old painter, born and raised in Hue, Viet-Nam. Before coming to this country I studied for many years in Paris, France (Philo - sophy, Art).

Here enclosed are 6 color prints of my recent oils and woodcuts which will most probably tell you more about myself than any literature or materials I can send you. If it is my good luck that they interest you and if you see any possibility that your gallery could handle my works, I would be happy to come to see you in New York. I would then be able to show you more.

Hoping to hear soon, and favorably, from you, Mrs Halpert, I thank you in advance,

Very sincerely,


VO-DINH

Enc :	1. Full Moon	24" x 48"
	2. Composition With A Candle	40 x 48
	3. Yellow Landscape With Candle	20 x 32
	4. The Big Kite	24 x 28
	5. Bird And Blossom	24 x 24
	6. Child With A Candle (Woodcut)	11½ x 22½

I would like to ask you to be so kind as to mail these prints back to me with your reply. Thank you very much.
V.D.

GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. - ALBANY, N. Y. - NEW YORK, N. Y.

BOB L. EADY, C. P. A.
JACOB SCHULMAN, C. P. A.
ROBERT L. DORFMAN, C. P. A.
MERWIN S. GREENE, C. P. A.

97 NORTH MAIN STREET
GLOVERSVILLE, N. Y.
12078

May 22, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York, 10022

Dear Edith:

Many thanks for your letter of May 19. It was a real pleasure being with you and if it has contributed to your being in a "more cheerful mood," I am doubly delighted. I look forward to an early repeat.

Your problem should not be too difficult to handle. I am sure that the Whitney Museum would not be in any position to accommodate the situation by treating the receipt of your check for \$4,250 as a gift. In any event, treating the check as a contribution may not be of real value because, as you are well aware, the corporation would be limited to contributions to 5% of its income for the year.

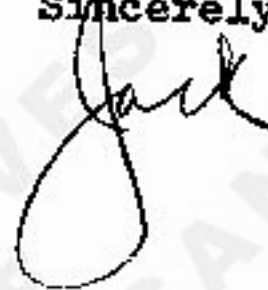
However, be assured that you would be entitled to take a full deduction for the loss sustained by you in connection with this painting. When I see you, I will advise you how to treat this transaction for your corporate purposes to the end that the loss sustained will be deducted by you in the current year ended August 31, 1967. Incidentally, this would not require the cooperation of the Museum and is a transaction which is wholly within your control.

I trust my information will be of some assistance to you.

I earnestly look forward to seeing you soon.

With kindest regards, I am

Sincerely,



JS:KB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Muhlenberg College
Allentown, Pa.
May 12, 1967

The Downtown Gallery
465 Park Ave.
New York

Dear Madame:

Please excuse still another letter which commands your attention; it is sincerely hoped that this will be the last one. The Zorach which we have presented to the College (and which has created a great stir of interest) is, if I am correct, one of six castings. We should like very much to have a history of our "Caprice"'s previous ownership as well as that of the other five or at least to know who at present owns them. In addition, if you could draw up an affidavit certifying that our "Caprice" is one of the six exclusive castings made by Zorach, himself, we should very much appreciate it. We had intended to bring this to your attention earlier but overlooked it due to our general excitement and inexperience.

Again, I hope you will excuse our unprofessional procedures. And again, thank

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May 13, 1967

Mr. David Kung
Kiko Galleries
419 Lovett Blvd.
Houston, Texas 77006

Dear Mr. Kung:

Several days ago Mrs. Kuniyoshi forwarded your letter to us as agents for the estate.

Can you give me more details regarding your gallery and what artists you represent in Houston. As we are responsible to the estate, it is important for us to obtain all the usual data together with references in the event that you would like some of our work consigned to you for resale.

Incidentally, there are no paintings available for sale as we have only two examples belonging to the estate. However, we have a group of drawings which includes a variety of subject matter and perhaps we can also obtain some additional lithographs from Mrs. Kuniyoshi, who thinks she has a few stored in her summer home. Please write me at the above address.

Sincerely yours,

EGH/tm

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SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA 93104 TELEPHONE (805) 965-8569

May 29, 1967

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

May I express my appreciation and tender my heartfelt thanks for the enormous help and patient advice you have given me in assembling the Ben Shahn show; without either the project would have been impossible. May I also thank you for the generosity with which you have responded to our requests for loans.

The enclosures are for the Shahn's you consented to let us have for the show. They are:

SACCO-1931/watercolor drawing

VANZETTI-1931/watercolor drawing

DOUBLE SELF PORTRAIT-1933/tempera

These are the works you agreed to lend us for three months. Would it be possible to extend this time so they could be shown in La Jolla as well as here? The La Jolla closing date is November 12, 1967. Another reason I would appreciate extension is that I would like to reproduce at least one of these in the catalog but would not feel justified in doing so unless it were to be exhibited in La Jolla as well as here. If this is impossible we would of course be happy to have them for the three months anyway.

The remaining enclosures are for:

THE FALL-1957/section of mosaic mural/charcoal & watercolor

COLOR PATERSON-1959/black and white siding/silk screen and watercolor

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May 15, 1967

Mme. Miura Griliches
Galerie Coard
36, Avenue Matignon
Paris 8, France

Dear Miura:

It was good to hear from you and I meant to answer much sooner, but this has been a most hectic season and I have not had a moment to attend to my own affairs. It seems that everybody in America is writing a thesis for a Master's degree or is writing a book about art which involves our roster and I am busy answering stupid - and occasionally bright - questions. Now that the season is ending, I plan to go to some hideaway nearby, using an assumed name and finally getting some much-needed rest, - away from the cultural explosion which makes everyone an artist or an authority.

Do let me know in advance about your forthcoming visit. I hope you will ask me to accompany you to the opening of the Ottesen show, to which I look forward with great pleasure - and with regret that he is no longer with the Gallery - but I am sure you can understand my position. As a matter of fact, I am trying to think of some method by which I can reduce my activities with the older group as well. The time has come, after 42 years, to lead a more peaceful life.

Have a nice summer and don't forget to give me sufficient notice before your forthcoming visit.

With fond regards,

As ever,

EGH/tm

⁴
Collection was being shown at
the Israel Museum. It is a
very large and handsome collection.
Mr. Tishman made quite an
impression here - talking on the
radio about it - and African art -
The Zepeli were very impressed
"Not just a rich man collector
but an educated man". The
Jack Kaplan were here - Alice
Kaplan and I chatted some - and
they visited me in Timbucto. I
asked her to try to talk again
to coming early summer - before it
gets too hot. Rob and Jane are
planning to come here around
August - when he finishes his
second film - His first film was
invited to the film festival in
Stoke - an article he has written